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A New *Muſical* GRAMMAR, AND DICTIONARY: OR, A General INTRODUCTION TO THE WHOLE Art of Muſick.

IN FOUR BOOKS.

TEACHING,

I. The *Rudiments* of TONES, *Diatonick*, and *Semitonick*; according to the GAMUT.—With *Rules* for TUNING the *Voice*, and *Beating* of TIME; the *Nature* of *Keys*, and *Tranſpoſition*; and of all other *Characters* uſed in *Muſick*.

II. Containing ſuch plain and eaſy DIRECTIONS as are neceſſary for *Tuning*, and *Playing* on, the ORGAN, *Harpſichord*, *Baſs-Viol*, *Violin*, *Hautboy*, *Flute*, *Baſſoon*, &c.—With *Songs* and *Leſſons* in great Variety; in 2, 3, and 4 *Parts*.—With *Rules* for *Tuning* of BELLS, and *Pricking* of *Chime-Barrels*, &c. And the *Structure* of an *Organ* conſidered, in all its curious Branches: And a *Feeling Scale* of *Muſick* for ſuch as are *blind*.

III. The *Theory* of SOUND, from its *Natural Cauſes*: Or, A *Philoſophical*, and *Mathematical Diſſertation* thereon; in a conciſe and eaſy Method, &c. Together with the *Principles* of *Practical Muſick*: Or, the moſt *Authentick* RULES of *Compoſition*, either in 2, 3, 4, 5, 6, 7, or 8 *Muſical Parts*: Shewing the *Allowed Paſſages* of all CONCORDS, and DISCORDS; and the Contrivance of *Fuge*, or *Canon*, in great Variety.

IV. The Muſicians *Hiſtorical*, and *Technical* DICTIONARY; explicating above 550 of the moſt uſeful TERMS that generally occur in *Muſick*; as they are taken from the *Greek*, *French*, *Latin*, and *Italian* Writers. With an Account of *Inſtruments*, and their *Inventors*, &c.

The Whole is extracted from the *beſt Authors*, both *Ancient*, and *Modern*; and methodically digeſted to every Capacity.—With a *Preface* prefactory; and a *Table* to the Whole.

This BOOK *the Grounds of* MUSICK *doth contain,*
The Organ, Hautboy, Viol, *and* Flute *explain:*
How Bells *are Tun'd; and how the* Chimes *do play;*
And cheerful Songs, *to drive dull Cares away,* &c.

The THIRD EDITION, with large ADDITIONS.

By WILLIAM TANS'UR, Senior, *Muſico-Theorico*.

London: Printed by *Robert Brown*, for *James Hodges*, near *London-Bridge*. Alſo ſold by the AUTHOR; and by his SON, late *Choriſter* of *Trinity-College, Cambridge*. 1756. Price 2*s*. 6*d*.

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23 NOV 18

THE PREFACE.

Of MUSICK in general: *Shewing*, Its Power, Efficacy, *and wonderful* Effects; *and of its* Divine, *and* Civil Uſe: *And how both* Maſter *and* Scholar *ought to be qualified*, &c.

MUSICK, (*the* Subject *of this* Diſcourſe) *is*, A Science of Sound: *or*, *An* ART *that guideth all* Sounds *to the* Ear, *ſo as to* pleaſe *and* affect; *by moving the* Paſſions *with agreeable* Sounds, *&c.*

MUSICK *is formed of* Muſa, *ſignifying* Muſe; *the Invention of which being, by ſome, attributed to the* Nine Muſes: *But* Heſychius *ſays, that the* Athenians *called every* ART *by the* Name *of* Muſick.

BUT, *to lay aſide all other* Definitions, MUSICK *is the* Gift *of* GOD, *and beſtow'd on Man, to* edulcorate, *and heighten the* Pleaſures *of* human *Life*; *and to* alleviate, *and diſpel its Cares in this World: and is the principal* Entertainment *of* GOD, *and the* Souls *of the* Bleſſed *hereafter.*

MUSICK *has been in the higheſt Eſteem in all paſt* Ages, *and amongſt all People, ſo that* Authors *could not expreſs their Opinions ſtrong enough about it, for its wonderful* Effects here *on Earth; but that it was certainly uſed in* Heaven; *for which Reaſon the venerable* Bede *ſays,* "*That no* Science *is* "*admitted into the* Service *of* GOD, *only* MUSICK:" *and* Scimus *ſays,* "*That* MUSICK *is intolerable unto Devils.*"

ATHENÆUS *aſſures us, that all* Laws, Divine *and* Civil; *all* Exhortations *to* Virtue; divine *and* human *Knowledge of Things; and all* Actions *of Illuſtrious Perſons, were formerly written in* Verſe, *and ſet to* MUSICK; *and were pub-*

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lickly ſung in Chorus, *with* Inſtruments, *as an effectual Means to impreſs* Morality, *and a right Senſe of Duty on the Minds of the People. (This very Inſtance induced me to* Tranſlate *the* Books *of* Proverbs *and* Canticles *into* Verſe, *and ſet the ſame to* Muſick; *which I cauſed to be* printed *in the Year* 1740, *intitled,* The Beauty of Holineſs.)

“And *as this* Art *was known in the* earlieſt *Times, ſo it ought now to have the* Superiority *of all others, as it is the moſt curious and ſublime; whether we conſider it either in its* Theory, *its* Practical, *or in its* Mechanick-Parts.

1. The Theoretick, *or* Mathematick-Part, *is the* Grammar, *or* Natural Ground-work; *and greatly employs the Thought, to find out all the* Ratios *and* Proportions *of* Sounds, *in all their curious Branches. This lies very deep in* Natural-Philoſophy, *and requires great Reſearch to unfold it, before ſuch* Sounds *can be modelled, to make* Harmony *compleat.*

2. The Practical-Part, *is the well diſpoſing of* Sounds, *which* compoſe *and* contrive *them into ſo many curious and pleaſing Varieties; this proceeding from well taken* Concords, *and intervening* Diſcords, *&c. in a regular Compoſition.*

3. The Mechanick, *or* Active-Part, *is that which readily* performs, *and gives a Production of ſuch* Sounds *to the* Ear, *and Underſtanding; either from the ſoft Modulation of a natural* Voice, *or from the curious Dexterity of* Hand, *on an artificial* Inſtrument, *&c. &c.*”

The *ancient* Muſick *Writers were very myſterious in their Writings, and greatly perplexed before our* Scale *was brought into the good Order as it now is, whoſe Names will never be forgotten by the Ingenious, to whom we are beholden for all we know, viz.* Laſus Hermionenſis, Ariſtoxenus, Ariſtotle, *and* Euclid, *who wrote about* 303 *Years before* Christ. *After them were* Ariſtides Quantilianus, Alipius, Gaudentius, Pythagoras, Nicomachus, Bacchius, Boëtius, Theodrik, *and* Caſſiodorus, *about* 505 *Years after* Christ: Martianus Capella, *and St.* Auguſtin *being a little after*, &c.

THE modern Writers *were* Zarlin, Salinus, Galileo, Doni, Kercher, Mercennus, Paran, De Caux, Perrault, Des Cartes, Wallis, *Sir* Iſaac Newton, Malcolm, Morley, Sympſon, Douland, Alliſon, Ravenſcroft, Playford, Blow, Purcel, Holder, Galiard, Eccles, Green, Tans'ur, Holdroyd, Knap, *&c. whoſe Characters are ſufficiently known by their laborious* Works, *and undeniable* Compoſitions: *All of which, in ſome Meaſure, have been conſulted in compiling the following* Treatiſe; *as well as many other ingenious* Authors, *too tedious here to mention. But, this* Liſt *is only inſerted to perpetuate their* Names *in as juſt an Order as I can gather, down to this preſent Time.*

MUSICK *has not only been admired, and* recommended *by all noble and virtuous Perſons in all Ages, but has alſo, in ſome Meaſure, been* practiſed *by them; whoſe* Examples *are worthy of our Imitation. And the better* Arts *and* Sciences *are known the more they are eſteemed by the Ingenious.*

TRISMEGISTUS *ſays*, "*That the* Thanks *and* Praiſes *of* "*Men are the nobleſt* Incenſe *that can be offered up to* GOD." Conſtantine *the Great*, Theodoſius, Juſtinian, *and many others compoſed* Church-Hymns, *and ſung them in* Congregations.

ALFRED, *the* Saxon *King's only Delight was* Muſick. *And Mr.* Owen Feltham, *in his* Book *of* Reſolves, *ſpeaking of* Divine Muſick, *hath theſe Words*: "*We find*, ſaith "he, *that in* Heaven *there is* Muſick, *and* Hallelujahs "*ſung; and I believe it is here an Helper both unto* Good, "*and* Evil: *Therefore I will* honour *it when it* moves *to* "Virtue, *and will beware of it whenever it ſhall* flatter *into* "Vice." *A noble* Reſolution *for us to follow!*

HENRY *the 8th invited the* beſt Maſters *from* Italy *to perform the* Services *he had compoſed in five and ſix* Parts; *and* Edward *the 6th cauſed Dr.* Tye's Acts *of the* Apoſtles, *in* Verſe, *to be printed to* Muſick *in four* Parts, *and ſung in his* Chapel Royal.

QUEEN Elizabeth *was a great Practitioner on the* Poliphant, *a Wire* Inſtrument *like a* Lute; *and alſo promoted* Inſtruments *in the* Worſhip *of* GOD, *as appears by her 49th*

Injunction: *And* James *the* Firſt, *granted his* Letters Patent *to the* Muſicians *in* London *for a* Corporation.

Charles *the* Firſt, *of bleſſed Memory, greatly encouraged, and promoted* Divine-Muſick, *by compoſing many* Services *himſelf*; *and could* play *his Part well on the* Baſs-Viol, Organ, *&c. And* Charles *the* Second *not only loved the* Art, *but alſo augmented all the Muſicians* Salaries *in his* Royal Chapel, *&c. that they might be the more* ſtudious *in the* Praiſes *of* God, *and not be ſcorned for their* Meanneſs *and* Poverty.—*A* worthy *Example* for Men of the *High Rank* to follow! *But, alas!* —— (*Vide my* Preface *to my* New Royal Melody, *Pag.* 10.)

The Power *of* Muſick *is very ſurpriſing, from its ſtrange and wonderful Effects*; *whereby* Timotheus *could, by the* Phrygian *Sound of his Flute, excite* Alexander'*s Fury, and ſooth him again into* Indolence *with his* Lydian-Mood.

We *have alſo an Account, that* Bonus, *King of* Denmark, *was ſo excited to Rage, by his* Muſician Ericus, *that he killed the beſt of his Servants, and ſoftened him into Temper again. And Dr.* Newentiet *tells us of an* Italian, *who by varying from* briſk *to* ſolemn *Sounds, could ſo move the Soul as he pleaſed, either to* Meekneſs, *or* Diſtraction.

Dr. South *confirms the Poſſibility of theſe, and the like* Powers *of* Muſick; *and Mr.* Derham, *in his* Phyſico-Theology, *mentions many more Things of the like Nature, equally ſurpriſing*; *ſuch as the* Bite *of a* Tarantula *cured only by* Muſick, *&c. &c.*

The *ingenious Mr.* Boyle, *mentions a* Glaſcon *Knight that could not hold his Water on hearing a* Bag-pipe; *and another Woman, that always burſt out in Tears at hearing a certain* Tune. *We are told, in the* French Academy, *of a Muſician, that was cured of a violent* Fever *by a* Concert *play'd in his Room: and* Kircher *tells us,* "*That the* Minds *and*
" Bodies *of living Creatures are not only affected with* Sounds,
" *but alſo Things* inanimate; *for that he knew a large* Stone
" *that would tremble at the Sound of a particular* Pipe *in an*
" Organ."

Mr. Morhoff *mentions one* Petter, *a* Dutchman, *that could break a* Drinking-Glaſs *with the* Tone *of his* Voice, *or* Whiſtle: *and* Merſenne *tells us of a particular* Pavement *that would ſhake and tremble, as if the Earth would open, whenever the* Organ *play'd.*

The *before-mention'd Mr.* Boyle *adds alſo, that the* Seats *will tremble at the* Sound *of* Organs; *and that he felt his* Hat *ſhake under his Hand at certain* Notes, *both of* Organs, *and* loud ſpeaking; *from which we may be well inform'd, that every well-built* Vault *will anſwer to ſome determinate* Tone, *&c. &c.*

Musick *doth not only* delight *and* recreate *the Minds of* Men, *but alſo of* Birds; *for theſe little Aërial winged Choriſters, confin'd, will learn* Tunes *from Men*; *and thoſe unconfin'd, at the Approach of the Day, by a natural Inſtinct, will* ſound *forth their* Maker's Praiſe. *The pretty* Lark *will mount as high as his Wings will bear him, and warble forth his* Melody; *and then deſcend to his* Flock, *and ſend up another Choriſter to Supply this* Divine Service.

Babes *are alſo charm'd aſleep by their* ſinging *Nurſes: and the poor labouring* Beaſts, *at Plough or Cart, are pleas'd and* animated *with* Muſick, *tho' it be but with the* Driver's Whiſtle.

The *valiant* Soldier *is* animated, *in the Fight, with the* Trumpet, *the* Fife, *and the* Drum; *and the* Labourer *and* Mechanick *is cheer'd with* Muſick, *tho' it be but with that of his own* Voice, *when in his daily Buſineſs. The* Student *is alſo cheer'd by* Muſick, *it gives Wings to Fancy, and whets off all Dulneſs from his Mind: And* Solomon *ſays,* "Wine "and Muſick rejoyceth the Heart." *Eccl.* xl. 20.

Musick *alſo conduceth to bodily* Health, *by the Exerciſe of the* Voice; *for it clears and ſtrengthens the* Lungs, *and helps the Defects of* Speech, *ſtammering, and bad Utterance; It gently breaths and vents the Mourner's* Grief; *it abateth Spleen and Hatred, and heightens the* Joys *of ſuch as are* chearful.

SCALIGER *ſays, that all theſe Effects proceed from the Spirits of the* Heart's *taking in the trembling and dancing* Air *in the Body, which are moved together, and ſtirred up with it: or that the* Mind, *harmoniouſly* compoſed, *is rouſed up at the* Tunes *of the* Muſick, *&c.*

IF GOD *then hath granted ſuch great* Benefits *to Mankind by the Exerciſe of* Muſick, *ſurely the* Divine *and* Heavenly USE *muſt redound much more to our* Eternal Comfort, *when we join our* Hearts *with our* Voices *in his* holy Place; *which gives us a* Taſte *of* Heaven *whilſt on Earth, and lifts up our* Hearts *on Heavenly Things.*

As Speculation, *and* Contemplation, *is the* Life *of every* Scholar, *even ſo his* Books *are his* Oracles; *which he conſults on every Occaſion. And as no true* Son of Learning *can long abſent himſelf from the* Art *or* Science *he is born to, even ſo, in a little Meaſure, it fares with me; for* Muſick *has been my* darling, *and* daily Exerciſe, *from my* Youth, *even to this Day, eſpecially that Sort as redounds to the* Praiſe and Glory of the Almighty: *having made it my conſtant* Practice *above forty Years, from the* Place *of my* Birth *(which was* Dunchurch, *in the County of* Warwick) *thro' divers* Counties *in this Kingdom, to* inſtruct *others in the* Art *of* Pſalmody; *in the Execution of which, my Days have been as a continual* Wayfare. *But, alas! what* Oppoſitions *have I met with from the Conceited, whoſe Tempers have been their own Tormentors! and what Variety of* Humours *have I been concern'd with! How have I been* deſpis'd *by the Ignorant, who knew nothing of* Art? *and how have I been* careſs'd *by thoſe of a more ingenious Underſtanding?—I have been both* honoured, *and* abuſed; *I have paſs'd under the Denomination of a* Maſter *of* Muſick, *when, alas! I well knew, I was a long Way ſhort of it: Nor is it ever in the Power of one Man to be worthy of ſuch a* Title, *was he to labour in it for 500 Years. Nevertheleſs,* Fools *will be the* Authors *of* Contentions; *and every conceited* one *thinks his own* Wit *the beſt,* &c. Prov. xviii. 6.—xii. 15.

Any Perſon *that is qualified for ſuch a* Title, *muſt not only be a* Grammarian, *but muſt alſo be a Maſter of* Letters, *and* Languages, *in order to unfold what is lock'd up in the Cloſets of the* Learned.——

He *muſt be an* Arithmetician, *and able to explain* Numbers, *and even the Myſteries of* Algebra; *and alſo a* Geometrician, *to evince, in great Variety, the Original of* Intervals, Conſonant, *and* Diſſonant; *by the Mechanical* Diviſion *of a* Monochord.——

He *muſt be a* Poet, *to conform his* Thoughts *and* Words *to the Laws of preciſe* Numbers; *and diſtinguiſh the Euphony of* Vowels, *and* Syllables, *&c.*——

He *muſt be a* Mechanick, *in order to know the exquiſite* Structure *of all* Inſtruments, *whether* Wind, Stringed, *or* Pulſatile. *A* Metaliſt, *to explore or find out the different Contemperations of* grave *and* acute *Toned* Metals, *for caſting* Bells *for* Peals, Chimes, *&c.*——

He *muſt be an* Anatomiſt, *to ſhew the Manner, and Organs of the Senſe of* Hearing.—*An* Harmonian, *to lay down the Demonſtrative* Rules *for* Compoſing, *&c. and he muſt be ſo far a* Magician, *as to excite Wonder, by bringing into Practice all the admirable* Secrets *of* Muſick: *ſuch as* Sympathies, *and* Antipathies, *between* Concords *and* Diſcords; *together with the Artifice of* Tubes, *for the ſtrengthening and continuing of weak* remote Sounds, *and meliorating thoſe that are ſtrong*, &c.—*But, ſtop here,*—*What a Field of* Learning *muſt I paſs through, to be juſtly called* Master *of* Muſick?—*A* Title, *that no one could ever juſtly claim, nor yet attain to.*

Every *good* Master, *that undertakes to* inſtruct *others, muſt not only conſult his Scholar's* Genius, *but muſt alſo guard well his* Morals; *and if he is qualified with* Judgment, Invention, Time, Art, Taſte, *a* good Ear, *a* dexterous Hand, *and a* willing Mind, *no Doubt but he'll ſoon become a good* Proficient, *to his* own *Credit, and his* Maſter's *Honour: But if either of theſe are wanting, on Occaſion, it is as im-*

poſſible for him to be a good Performer, *as it is for a* Printer *to pour a* Caſe *of ſmall* Letters *on the Ground, to fall in ſuch Order, as to form one* Line, *without any other* manual *Aſſiſtance. But, every Man has his proper* Gift, *ſome after this manner, and ſome after that. Nevertheleſs, let us all be content with what* Gifts GOD *has beſtow'd on us, and endeavour to* aſſiſt *one another, ſo far as we are able, in all good* Performances, *that redound to his* Praiſe *and* Glory; *who hath enabled us to* ſing *his* Praiſe, *for our godly* Solace *and* Comfort; *whereby we may* imitate *the very* Angels *that are in* Heaven. See my *New* EXPOSITION on the BOOK of PSALMS.

As *the chief End of* Church-Muſick *is to relieve the Wearineſs of a too tedious Attention; to make the Mind more chearful, and compos'd; and to endear the* Offices *of* Religion: *that Sort ſhould always imitate the ſweet* Perfume *of the ancient* Tabernacle; *and have as little of the* Play-houſe Maggots, *and* Voluntaires *in it as poſſible. It ſhould always be free from all* Galliardizing Notes, *Military* Tattoos, *or common frothy jigging* Airs; *which only tickles the Ears of the Chemerical, with trifling Fancies, and corrupts the Mind with impure Thoughts. Such-like* Strains *as theſe, only prophane the* Service *of* GOD, *and bring the* Play-houſe *into the* CHURCH; *whereby we are, as it were,* Toodled *out of our* Reaſon, Religion, Morality, *and* Devotion, *by Perſons of corrupt Morals.—What can be a greater Scandal to our* Religion, *than to hear the* Praiſes *of* GOD *offered up in* immodeſt *Strains of* Muſick, *through the* Organ *of the Devil? and too often by irregular Perſons, more fit for the* Exerciſes *of* Penance *and* Correction, *than for the* Offices *of* Religion *and* Exultation.

ALL Religious Harmony *ought to be* compos'd *(as well as be* perform'd) *by Perſons of* devout Underſtanding, *ſo as to* inſpire, *and* move *to* Devotion; *whoſe Strains of* Muſick *muſt be* Grave, Solemn, Seraphick, *and* Noble *withal, as becomes the* Subject: *fit for a* Martyr, *to ſing or play, and* *for an* Angel *to hear. It alſo ſhould be ſo compos'd, as to* cheriſh *and* warm *our very* Souls *within us, with* Piety *and* Devotion; *and take hold of our grandeſt* Affections: *and ſo tranſport us to the* Beauty *of* Holineſs, *above the Satisfactions of this* Life, *as to make us ambitious of the* Glories *of* HEAVEN, *&c. &c. &c.*

THE *Encouragement this* Book *has met with from the World, is ſufficiently known from the* Sale *of many* Hundreds *of the two former* Impreſſions; *the Succeſs of which greatly encouraged me to make ſuch large* Additions *in* This; *and (in Conjunction with the* Bookſeller) *to oblige the World with it; not in the leaſt doubting but it will, in Time, make Amends for* My Trouble, *and the* Publiſher's *Charge, by a Continuance of the ſame candid Reception.*

AND *as the* Terms *of every* Science, *or* Art, *are generally more perplexing than the* Science *or* Art *itſelf, I have very much enlarg'd on that* Head; *by adding a* New Muſical Dictionary *of* Terms, *and* Inſtruments; *with their ſeveral* Explanations; *even from the earlieſt* Times *down to* theſe preſent; *with their ſeveral* Inventors, *as near as can be gather'd from the ancient and modern* Writers, *worthy of Note.*

I HAVE *likewiſe enlarg'd on every* Article *throughout the whole* WORK; *and have put every* Point *relating to* Muſick *in a more clear Light than I poſſibly could in the former* Impreſſions, *for want of room.—But* now, *you have* occular Examples, *in* Notes, *as well as in* SCALES Mathematical; *whether they relate to* Tune, Time, Concord, Theory, Compoſition, Terms, Inſtruments, *or* Practice; *all ſtanding in their proper Order*; *which* WORK *will be of general* Uſe *to all ſuch as ſhall either* ſtudy, *or* practiſe Muſick, *whether* Vocal, *or* Inſtrumental; *and even as long as there are any to* practiſe *it: It being deſign'd as a* portable Pocket Companion; *and* cheap, *for ſuch whoſe Circumſtances will not admit of buying a large* Number *of* Books. *Here is* Multum in Parvo, *for all* Lovers *of* Muſick.

As *I have here* wrote *at my own* Peril, *ſo I leave all to* *judge at their own* Pleaſure; *not having the Vanity to think I am without* Error, *nor yet ſo weak as to aſſert it: neither do I imagine it will eſcape the Penetration of the* Critic's *Eye:* But let him that never Err'd, caſt the firſt Stone.

AND *tho' ſome* Readers *may take this* WORK *to be a little* ſatyrical *in ſome particular Places, and point maliciouſly at ſome Perſons; but, let me aſſure ſuch, that there is no* Malice in the Caſe; *only I write from* Experience, *from the ill Treatment I have met with, from the* Ignorant, Conceited, *and* Captious; *whoſe* Tempers *are not only their own* Tormentors, *but of all whom they approach; and are not fit for* Human Society, *&c.*

AND *tho' this* Book *is written purely to* INSTRUCT, *yet, I know, it will not pleaſe all Men; being well aſſur'd, that none will take it* Harſh, *or ſpurn againſt it, but ſuch as are* Guilty *of ſuch* Miſtakes *as are herein pointed at.* BUT, *if what I have here endeavour'd doth not comport with the Dictates of ſome Perſon's Judgment, I hope they will pardon my Honeſt* well-meaning Intentions; *having, thro' the* Whole, *endeavour'd by* Matter of Fact, *more to* Inform, *and* Inſtruct, *than to tickle the Ears of the Chimerical and Captious, with Flowers of* Rhetorick, *&c.*

FINALLY, *I heartily recommend this* WORK *to all Perſons in general; both* High *and* Low, Rich *and* Poor, *one with another; hoping it may have a* candid Reception, *and be an* Aſſiſtant *even to* All; *to the Furtherance of* Muſick, *and the* Glory of GOD: *which are the ſincere* Wiſhes *of your moſt* Laborious, Harmonious, *and Humble* Servant,

{ From the ancient *Univerſity* of *Stamford,* in *Lincolnſhire, May* 29. A. D. 1756. }

WILLIAM TANS'UR, *Senior.*

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A POETICAL

A
POETICAL ENCOMIUM,
ON
The ſeveral PIECES, lately *written* and publiſhed by
Mr. WILLIAM TANS'UR:
But more particularly on His New Royal MELODY, *and This* New Muſical GRAMMAR, *and* DICTIONARY, *&c. &c.*

" OF all the various ARTS by Man deſign'd
" To vie with Nature, and *improve* the Mind;
" *Thy* Labours, TANS'UR! merit greateſt Praiſe,
" And claim the Tribute of my Friendly *Lays*:
" For, what *Invention* ſince the World began,
" To ripen SCIENCE in the Breaſt of Man,
" Can ſtand in Competition with *Thy Plan?*—

" By *Thy* INSTRUCTIONS, we are taught to raiſe
" Our Minds, to SING our dear *Redeemer*'s *Praiſe*;
" Thy *Harmony!* the godly *Swains* invite,
" To make *Thy Sacred* SONGS their ſole *Delight.*
" Tho' *Orpheus* once the mute *Creation* drew,
" *Thy* NOTES attract the *Mute*, and *Speaking* too.

Leiceſter,
Sept. 29.
A. D. 1756.

A
New *Muſical* GRAMMAR
AND
DICTIONARY:
OR,
A General INTRODUCTION
TO THE
ART of MUSICK.

BOOK I.

By *WILLIAM TANS'UR*, Senior.

CHAP. I.

Of the GAMUT, *or* Scale *of* Muſick: *And of the* Semitones *contain'd in an* Octave: *And of* Cliffs.

(*Scholar* and *Maſter*.)

Scholar. AS *MUSICK* is eſteem'd in this our Age, as well as in all others paſt, a *divine* and *myſterious* ART or *Science*, I would gladly become a *Proficient* therein, never deſiring a better *Tutor* than you, would you but take upon yourſelf ſo great a Trouble.

Maſter. I am well pleaſed with your Choice, by Reaſon, this SCIENCE is the very *Marrow* of all other, (eſpecially when *divinely* applied;) and is the very beſt Method in ſpending of vacant Hours on this Side the Grave: By which we may imitate a *Heaven on Earth*, and have a true Reliſh of thoſe harmonious *Sonnets* that are perform'd by Angels: Therefore, as you chuſe me as a *Tutor* in this delightful ART, I ſhall aſſiſt you therein as far as I am able, hoping to make you a good *Proficient*, and lead you regularly on, through the whole SCIENCE of *Muſick*, the eaſieſt Way I can invent.

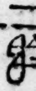
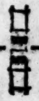
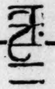
Scholar. *Sir, I thank you moſt heartily, and am ready to begin directly; and deſire you'll now tell me the very firſt* RULE?

Maſter. The *firſt* is the GAMUT, or *Scale* of *Muſick*, a TABLE or *Leſſon* ſo called, which teacheth you the firſt *Rudiments* of SONG, when perfectly learnt and underſtood; and without which you never can attain neither its *Theory*, nor its *Practice*.

Scholar. *Who firſt invented this* SCALE, *and why is it called* GAMUT?

Maſter. As to its firſt *Inventor*, it is hard to prove, it being attributed to ſeveral *Grecians*, in paſt Ages; all of which vary, as to *Form*, and *Method*: But, the *preſent Scale*, is ſaid to be invented about 700 Years ago, by *Guido Aretinus*, a *Monk* of *Tuſcany*, who added more Lines to it, to make 5; and plac'd this *Greek* Letter Γ *Gamma*, or G, at the *Root* of the *Scale*; which ſhew'd that he had it from the *Greeks*; and to perpetuate his Memory, it begun with the *firſt Letter* of his *Name*, ſhewing thereby that he was the *Improver* of it; The *Scale* is as follows:

The GAMUT, *or* SCALE *of* MUSICK.

G — *ſolreut* in alt,		ſol	
F — *faut*		*fa*	Treble, or Tenor.
E — *la*		*la*	
D — *laſol*		*ſol*	
C — *ſolfa*		*fa*	
B — *fabemi*		Mi	
A — *lamire*		*la*	
G — *ſolreut*	 Cliff	*ſol*	Contra-Tenor.
F — *faut*		*fa*	
E — *lami*		*la*	
D — *laſolre*		*ſol*	
C — *ſolfaut*	 Cliff	*fa*	
B — *fabemi*		Mi	
A — *lamire*		*la*	Baſs.
G — *ſolreut*		*ſol*	
F — *faut*	 Cliff	*fa*	
E — *lami*		*la*	
D — *ſolre*		*ſol*	
C — *faut*		*la*	
B — *mi*		Mi	
A — *re*		*la*	
Gamut — Γ		*ſol*	

Scholar. *What is the End, and Office of the* Scale *of* Muſick?

Maſter. By the GAMUT, or *Scale* of *Muſick*, we diſtinguiſh all *Sounds* or *Tones*, whether *Grave* or *Acute*; for which Reaſon it muſt perfectly be learnt by Heart.

Scholar. *In what Method muſt I proceed? Muſt thoſe* hard Names *always be uſed before the Syllables, as* ſol, la, mi, &c.

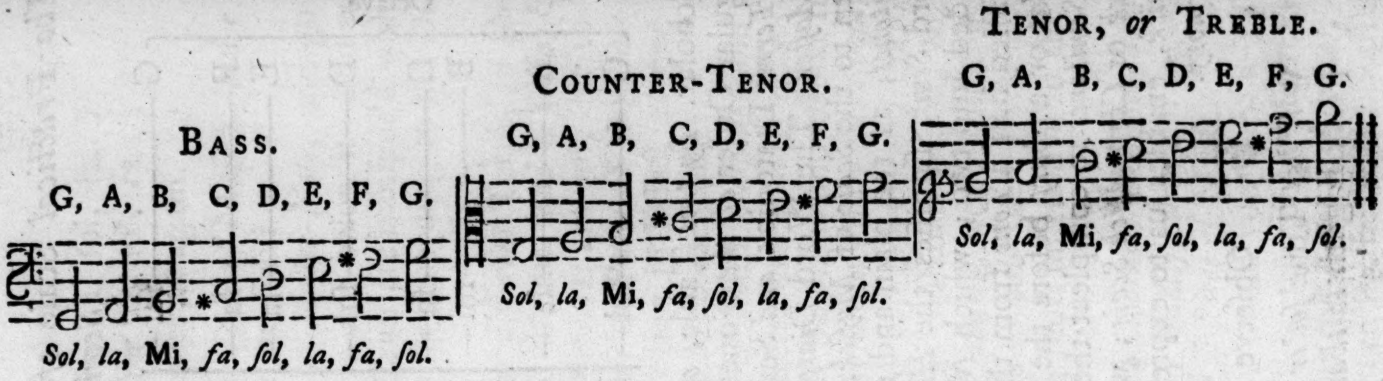
Maſter. Thoſe *Names*, or *Words*, which you call *hard*, are very eaſy to what they were in the old *Greek Scales*; (of which I ſhall ſay more by and by) for then, they were ten Times harder, and more perplexing: And as theſe now uſed, appear ſomewhat difficult to learn by Heart, it will be more uſeful to reduce them into *ſhorter Terms*, according to the 7 *Letters* of the *Alphabet*; as *G—ſol*, *A—la*, *B—mi*, &c. which *Abbreviations* are ſufficient for the Underſtanding of any *Leſſon* of *Muſick* whatſoever; by Reaſon, thoſe difficult *Terms* are only ſet to ſhew their *Antiquity*, and not to expreſs the ſeveral *Degrees* of *Sound*.

Scholar. *Muſt the whole* Scale *be learnt altogether, or in ſeparate Parts?*

Maſter. To learn the *Scale* altogether, is too tedious, hard, and perplexing for any *young Beginner*; *one* of the three Parts being ſufficient at *firſt*, before you proceed to the other two: Beginning at the loweſt *Letter* G, and ſo *aſcending* to G above, and then *deſcending* to G again; imitating a *Ring* of eight *Bells*, both upwards and downwards, in a *regular Diatonick Order*, as follows:

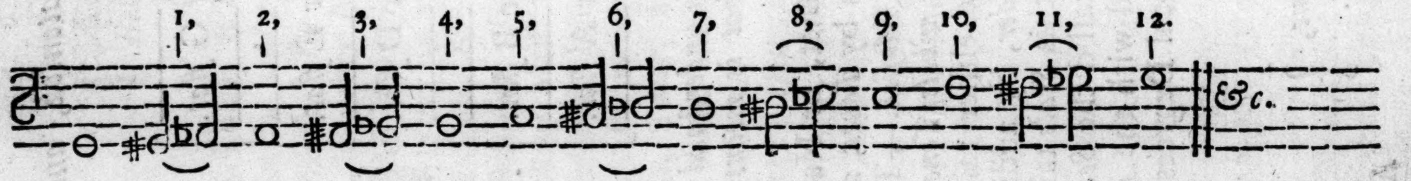
The

The Diatonick, *or Practical* Scale *of* Muſick, *on the Five Lines.*



N. B. This Mark * ſheweth the Places of the Semitones.

The Chromatick, *or* Semitonick Scale *of* Muſick ; *ſhewing what Semitones are contain'd in an Octave.*



But, the better to explain theſe *Scales*, you have it more *Mathematical*, the Half, and the Whole, as follows:

The Practical Scale *of* Muſick, *Diatonick, and Semitonick.*

Octave.	G	ſol	G natural.	Octave.
			F *ſharp*, or G *flat*.	
	F	fa	F natural.	
	E	la	E natural.	
			D *ſharp*, or E *flat*.	
	D	ſol	D natural.	
			C *ſharp*, or D *flat*.	
	C	fa	C natural.	
	B	mi	B natural.	
			A *ſharp*, or B *flat*.	
	A	la	A natural.	
			G *ſharp*, or A *flat*.	
	G	ſol	G natural.	

Scholar. *By this* Table, *or Scale, I nearly underſtand the* Regular Order *of the* Tones; *But pray what is meant by the Terms* Diatonick *and* Semitonick?

Maſter. The Word *Diatonick*, is an Epithet, or Name given to the *Scale* of *Muſick*, when it moves by *Tones*, and *Semitones*, as the plain and natural *Scale* of *Muſick*.—The Word *Semi*, ſignifies the *Half*, or when a *whole Tone* is divided into two; which *Natural Notes* are either raiſed or falled half a *Tone* from their *Natural Order*, by adding a *Flat* or a *Sharp* before the *Note*: And as this *Scale* takes 12 *Semitones* to compleat the *Octave*, it is call'd the *Semitonick* or *Chromatick Scale*; which being uſed with the *Diatonick*, enables us to expreſs all the practical Degrees of *Harmony*.

Obſerve alſo, that,

What Tone *ſoe'er you pleaſe to name,*
An Eighth *to that is juſt the ſame.*

And alſo that,

{ *Above* Mi, *twice ſing* fa, ſol, la, }
{ *Below* Mi, *twice ſing* la, ſol, fa. }
And then *Mi* comes in again.

Scholar. *Why have we in the Scale of* Muſick, *twice* ſol, *twice* fa, *and twice* la, *and but once* Mi?

Maſter. By Reaſon *Mi* is the *Maſter-Note*, and guides all the other *Notes*, both above and below it; and when the *Mi* is *tranſpos'd*, all other *Tones* are tranſpos'd with it; ſtill lying in their *Natural Order* according to the *Diatonick Scale*, &c.

Scholar. *Why hath* C *three different* Terms *in the old* Scale *of* Muſick, *as* C-faut, C-ſolfaut, *and* C-ſolfa, *&c?*

Maſter. I ſuppoſe, ſuch *Differences* are only ſet to diſtinguiſh the *three* ſeveral *Syſtems* or *Parts* of the *Scale*; as *Baſs*, *Tenor*, and *Treble*; all being in Effect as one and the ſame, and *Octaves* or *Eighths* to each other.

Scholar. *Why is the* Scale *of* Muſick *diſtinguiſhed* two Ways; *that is, by Way of* Letters, *and by Way of* Sol-fa?

Maſter. Every *Compoſition* of *Muſick* is underſtood from the *Letters*, be it ever ſo artfully diſguis'd by *Tranſpoſition*; which *Letters* are moſtly uſed for *Inſtrumental* Performance; nevertheleſs, though the Syllables *ſol*, *la*, *mi*, *fa*, &c. are appropriated to *Vocal Muſick*, yet I think it not amiſs for any young Beginners to *call* their *Notes* as well by one, as the other; it being moſt inſtructive to the *Art* of *Muſick* in general.

Scholar. *Although I now have learnt the Gamut, perfectly by Heart, and can ſay it very readily, pray tell me, what Uſe it will be to me, in learning a Piece of* Muſick?

Maſter. O grand Stupidity! would you learn a Table, and not know the *Uſe* of it? The getting it by Heart avails nothing, unleſs you remember the *Lines* and *Spaces*, and call them by their *Names* as given in the Scale, both *Line* and *Space*; always obſerving, that every eighth *Note* (together with its *Degree* of *Sound*) bears the ſame *Name* as it was before, as I before hinted.

Scholar. *Suppoſe I ſhould meet with more* Lines *than* 5, *how muſt they be called?*

Maſter. Such *Lines* are called *Supernumerary*, or *Ledger Lines*; all above G in the *Treble* are called *Notes* in *Alt*; and all *Notes* below *Gamut* in the *Baſs*, are called *Doubles*; as *Alamire in Alt*, *Double-Elami*, &c. &c.

---

§ 2. *Of* CLIFFS.

Scholar. WHAT *is a* Cliff, *and its* Uſe; *or what is meant by the Word* Cliff?

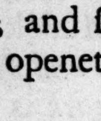
Maſter. A *Cliff*, (in *Muſick*) is a Character placed at the Beginning of the 5 Lines of a Piece of Muſick, in order to denote what Part of Muſick it is; and what Relation each *Part* beareth with another. It is called a *Cliff*, from *Clavis*, in *Latin*; and ſignifies, *To open*, or as a *Key to let into*, &c. which openeth to us the *Names* of every *Tone* in *Muſick*, &c.

Scholar. *How many* Cliffs *are now uſed in* Muſick?

Maſter. If you look back into the *Scale* of *Muſick*, you will find *three* in Number, all of different Forms, each being appropriated to the *three* ſeveral *Syſtems*, or Parts thereof; and are called the *F-Cliff*, the *C-Cliff*, and the *G-Cliff*.

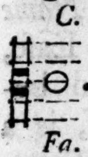
Scholar. *What is the* Form *and* Uſe *of the* F-Cliff?

Maſter. The *F-Cliff* is generally ſet on the ſecond Line from the Top, and proper for the *Baſs*, and gives to its *Place* the *Name* F, and when *ſung*, is call'd *fa*; all other *Tones* lying in *Regular Order* both above and below it; and thus made:



Scholar. *What is the* Uſe, *and* Form *of the* C-Cliff?

Maſter. The *C-Cliff* is moveable, and may be ſet on any one of the 5 Lines, and gives to its *Place* the *Name* C, and, when *ſung*, call'd *fa*; guiding all other *Tones* in *Regular Order*, both above and below it, and thus made:



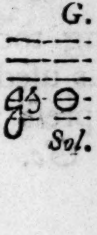
This *Cliff*, in the *ancient Muſick*, was generally uſed to the *Tenor*, but now moſtly applied to *Counter*, or *Inner Parts*, when above three.

Scholar. *Why was the* C-Cliff *ſo much uſed formerly, and ſo little in Uſe now?*

Maſter. By reaſon it was moveable and uncertain, and difficult for every Practitioner; by being ſet on any *Line* the Compoſer pleaſed, to keep his *Notes* in the *Compaſs* of *five Lines*; for in thoſe Days they changed the *Cliff*, to change the *Key*; but our *Keys* are *regulated* by ſhifting the *Mi* (or *Maſter-Note*) by the Help of *Flats*, or *Sharps*, and therefore we have no Neceſſity to change the *Cliff*; but rather uſe the *G-Cliff* for the *Tenor*, by reaſon it is of more Certainty to the Performer; for in thoſe Times, I imagine, that *ſhifting* the *Mi* by *Sharps* was not invented, neither was any *Tranſpoſition*, by them, ſo nicely underſtood as it is at this preſent Time.

Scholar. *What is the* Uſe, *and* Form *of the* G-Cliff?

Maſter. The *G-Cliff* is uſually ſet on the *ſecond Line* from the Bottom, and now moſtly uſed to the *Treble*, or *Tenor*; (or may be uſed to any *Upper Part* whatſoever) and gives to its *Place* the *Name* G, and when *ſung*, called *ſol*; and guideth all other *Notes* in *Regular Order*, both above and below it, and thus made:

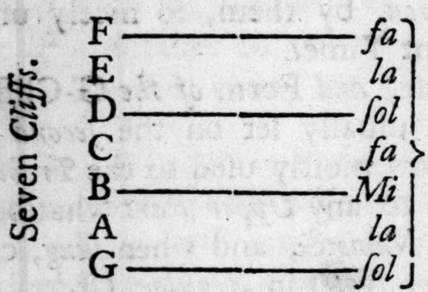


Scholar. *Cannot a Tune be as well* prick'd *down without a* Cliff, *as with?*

Maſter. No, by no Means at all, for if there was no *Cliff*, you could neither diſtinguiſh one *Part* from another, nor give a *Name* to any one *Note:* But, put at the Beginning, a proper *Cliff*, and that *Cliff* will give a *Name* to that *Line* whereon it ſtands; and then you, with Eaſe, may find a *Name* for all other *Notes* both above and below it.——To *prick* down *Muſick without a Cliff*, is a Thing too much practiſed in our Kingdom at this Time, to the great Ruin and Confuſion of many a good *Compoſition*, by many conceited Coxcombs, who lead others in the dark, (being blindfold themſelves with Conceit and Ignorance) and ſcorn to be contradicted from their own Way. Thus, they lead others into *Error*, and render MUSICK contemptible enough, to the great Grief of ſuch as know the *Beauty* and *Excellency* thereof.

Scholar. *Were there ever any more* Cliffs *uſed than the* three *you before mentioned?*

Maſter. Yes, I have read, that ſome ancient Writers uſed to ſign ſeven *Cliffs* at the Beginning of their *Muſick*, according to the ſeven Letters of the Alphabet; and called *every Letter a Cliff*, thus:



N. B. That in thoſe Days they uſed but four Lines, the *Octave* not being then found out: But we uſe five *Lines*.

But, this being too perplexing, as well as cumberſome, they afterwards uſed only three *Signatures* inſtead of three *Letters*, to expreſs the *Natural Tone* of the three *Cliffs* as are now uſed, *&c.*

Mr. *Kelper* took great Pains, to ſhew that the *Signatures* of the three *Cliffs* were nothing but Corruptions of the *Letters* they repreſented; and that they made the Practice of *Muſick* much more difficult and perplexing: whereby Mr. *Salmon* propoſed to reduce all *Parts* of *Muſick* to *one Cliff*: but this was look'd on, by ſome, as merely whimſical. And though I may be counted ſingular, I cannot omit giving my Opinion concerning our *preſent Cliffs*, knowing how inconvenient it is to every *Practitioner* to be daily perplex'd with the moving of them, ſometimes on one *Line*, and then again on another; not only ſo, but I think it would be more eaſy to every *Practitioner*, did our *Cliffs* repreſent ſuch *Letters* as they are aſſigned for; which I would have thus:

For the { G *Cliff*——*Gs*:—— }
For the { C *Cliff*——*Cf*:—— }
For the { F *Cliff*——*Ff*:—— }

By this *New Cliff Method* (as I call it) there would appear to our View, *Firſt*, the *Letter* itſelf; and, *ſecondly*, an Abbreviation of the natural *Vocal Syllable*; which, together, would give a clear Idea to the *Performer*; and all Muſick would be in a far better Light, if ſuch *Cliffs* were aſſign'd always to one fix'd *Line*; for every *Move* of *Cliff*, ſtill cauſes a new Thought, and too many Thoughts clog the Memory.——From what has been ſaid, it appears, That

The Gamut-Scale *muſt well be learnt by Heart,*
Both Line, *and* Space, *and* Cliff *of ev'ry Part:*
To Tune *aright, muſt be your chiefeſt Care,*
Mi fa, *and* la fa, *natural* Half-Tones *are.*

CHAP.

CHAP. II.

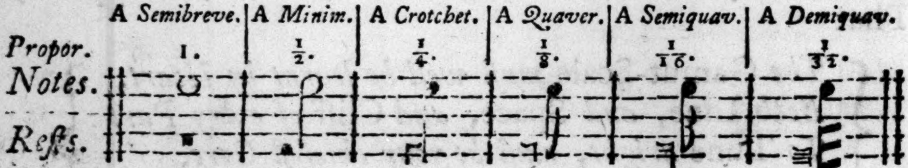
Of Notes, *and their* Names, *and of their* Reſts; *and of all other* Characters *uſed in* Muſick, *&c.*

Scholar. SIR, *you having, in the former* Chapter, *given me a true Light to the underſtanding of the* Gamut, *and ſhewed me therein the ſeveral* Degrees *of* Sound; *and alſo the* Uſe *of* Cliffs: *I now deſire your farther Aſſiſtance*; i. e. *how* long, *or how* ſhort *Spaces of* Time *ſuch* Sounds are to be held?

Maſter. The *Continuance* of *Sound* is expreſs'd by ſeveral *Characters*, call'd Notes; each having a different *Name* and *Shape*.

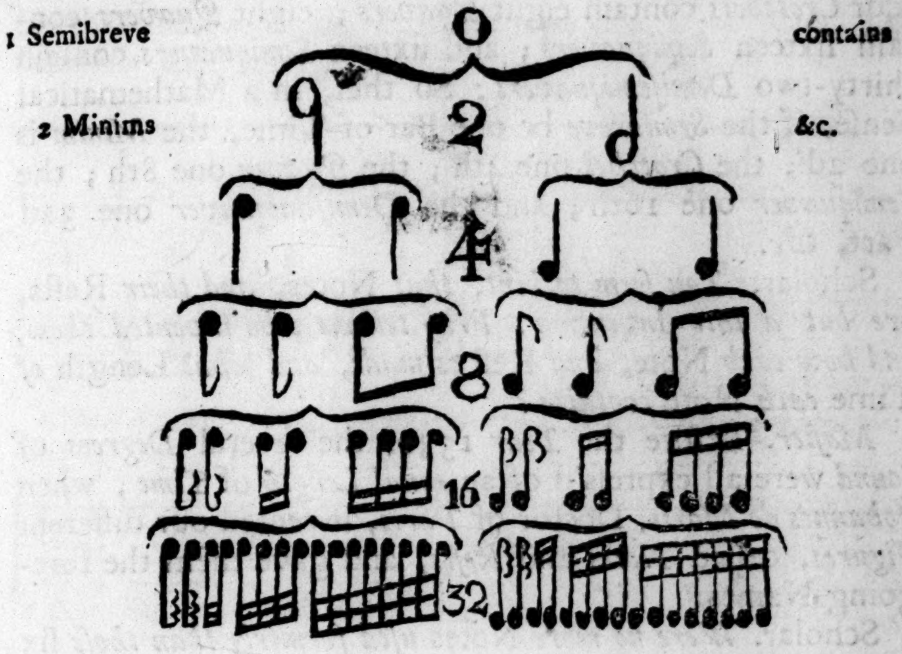
A *Ceſſation*, or leaving off ſounding, is expreſs'd by various Characters, call'd Rests, (or *Notes of Silence*;) which Marks import, that you muſt *reſt*, or *ceaſe* from ſinging, or playing, juſt as long as if you are ſounding any of the reſpective *Notes*, &c.—When theſe *Characters* are perfectly underſtood, then you will be able to know, what is call'd, *Time and Meaſure*.

A Scale *of* Notes, *and* Reſts, *and their Proportions.*



But, the better to explain the above, obſerve this

Scale of Notes.



EXPLANATION.

1. The *Semibreve*, is in Form like the Letter O, and ſounded ſo long as you may tell 1, 2, 3, 4, by the *Pulſes* of the Pendulum of a large *Houſe-Clock*. It is call'd the *Meaſure-Note*, becauſe it meaſureth all the other; and its *Reſt*, denotes to keep *Silence* the ſame Space of *Time*.

2. The *Minim*, is but half the Length of a *Semibreve*, having a Tail to it.

3. The *Crochet*, is but half the Length of a *Minim*, having a black Head.

4. The *Quaver*, is but half the Length of a *Crochet*, having the Tail turned up like a Hook.

5. The *Semiquaver*, is but half the Length of a *Quaver*, having its Tail turned up with a double Stroke.

6. The *Demiſemiquaver*, is but the half of a *Quaver*, having its Tail turn'd up with a triple Stroke, *&c.*

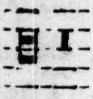
By theſe, before hinted, you ſee, that one *Semibreve* contains two *Minims* ; two *Minims* contain four *Crotchets* ; four *Crotchets* contain eight *Quavers* ; eight *Quavers* contain ſixteen *Semiquavers* ; and ſixteen *Semiquavers* contain thirty-two *Demiſemiquavers :* So that, in a Mathematical Senſe, if the *Semibreve* be one Bar of Time, the *Minim* is one 2d ; the *Crotchet* one 4th ; the *Quaver* one 8th ; the *Semiquaver* one 16th ; and the *Demiſemiquaver* one 32d Part, *&c.*

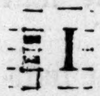
Scholar. *You ſeem to hint, that* Notes, *and their* Reſts, *are but a late Invention : Pray tell me who invented them, and how each* Note, *and* Reſt *is made, and what* Length *of* Time *each* Note *contains ?*

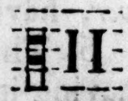
Maſter. Before the *Year* 1330, the ſeveral *Degrees* of *Sound* were all expreſs'd of an *equal Length* of *Time* ; when *Johannes de Maris*, Doctor of *Paris*, invented our different *Figures*, called *Notes* and *Reſts*, and gave them the foregoing Names.

Scholar. *Were no more* Notes *uſed formerly than thoſe* ſix Sorts *before mentioned ?*

Maſter. Yes, when *Notes* were firſt invented, they uſed *three* other *Sorts* of *Notes*, i. e. a *Breve*, a *Long*, and a *Large*.

1. The *Breve*, was a large ſquare *Note*, and as long as two *Semibreves* ; and its *Reſt* was drawn by a broad Stroke over a whole Space, from Line to Line. Thus : 

2. The *Long*, was a large ſquare *Note*, as long as two *Breves*, with a Tail on one Side ; and its *Reſt* was drawn a-croſs two Spaces, thus : 

3. A *Large*, was a larger ſquare *Note*, with a Tail on each Side of it, and was as long as two *Longs* ; and its *Reſt* was as two *Longs Reſts*, &c. and made thus : 

But, theſe *Notes* are ſeldom uſed, but in *old Muſick*, being too long for any *Voice* or *Inſtrument*, except the *Organ*: So that the *Semibreve*, which is now our *longeſt Note*, was formerly their *ſhorteſt*.

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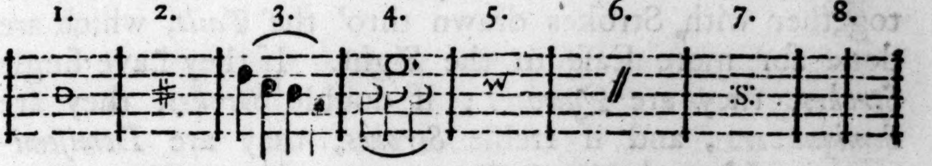
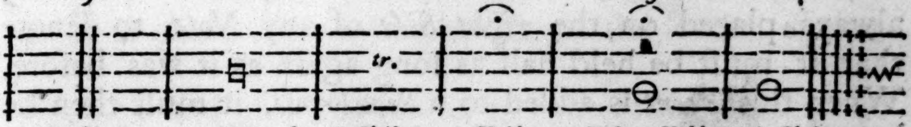
§ 2. *Of other* Characters *uſed in* Muſick.



A *Flat.* A *Sharp.* A *Slur.* A *Point.* A *Direct.* A *Divider.* A *Repeat.* A *Bar.*



A *Double Bar.* A *Natural.* A *Triloe.* A *Hold.* A *Reſt or Hold.* A *Cloſe.*

1. ♭ A *Flat* (or rather a *Feint)* is a Mark of *Contraction*, and uſed to ſink any *Note* it is ſet before, *half a Tone lower.*—Suppoſe a Note ſhould riſe a *whole Tone*, and I place a *Flat* before it, it muſt then riſe but *half a Tone*; the ſame as from *Mi* to *fa*, or from *la* to *fa*, &c. —In like Manner all *Flats* that are placed at the *Beginning* of the *five Lines*, ſerve to *flat* or *ſink* all ſuch *Notes* as ſhall fall on that *Line* or *Space* thro' the whole Stanza or Lines, except any *Note* be contradicted by an accidental *Natural*, or *Sharp.*—*Flats* are alſo uſed to regulate the *B-mi*, in *Tranſpoſition* of *Keys*.

2. ♯ A *Sharp*, is a Mark of *Extention*, contrary in Nature to a *Flat*, and is uſed to *raiſe* or *ſharpen* any *Note* it is ſet before, *half a Tone higher.* Suppoſe a *Note* ſhould fall a *whole Tone*, and I place a *Sharp* before it, then it muſt fall but *half a Tone*; the ſame as from *Mi* to *fa*, or from *fa* to *la*, &c. Obſerve, that all *Sharps* that are fixed

at the *Beginning* of the five *Lines*, ſerve to *ſharpen*, or *raiſe*, all ſuch *Notes* that happen on that Line or Space, through the Strain or Stanza; which *Sharps* (as well as *Flats)* ſerve to regulate the *Tones* to the *Diatonick Order*, when the *Key* is tranſpos'd, *&c.*

3. ⌒ A *Slur*, or *Bow*, is drawn under, or over the Heads of any Number of *Notes*, when they are ſung but to *one Syllable*. Oftentimes you'll meet with *Notes* tied together with Strokes drawn thro' the *Tails*, which are done for more Eaſe to the Sight. If they have ſingle *Strokes*, they are *Quavers*; if double *Strokes*, they are *Semiquavers*; and if treble *Strokes*, they are *Demiſemiquavers*, *&c.*

4. (♦) A *Point*, or *Point of Addition*, is a little *Dot*, always placed on the *right Side* of any *Note*, to denote that it muſt be held half as long again as it was before. When this *Point* is added to a *Semibreve*, it muſt then be held as long as 3 *Minims*; ſo of *Crochets*, *Quavers*, &c.

N. B. That ſometimes you will meet with a *Point* at the Beginning of a *Bar*, which belongs to the laſt *Note* in the foregoing *Bar*; which *Notes* are called *Syncopation*, or *Driving-Notes:* Of which I ſhall ſay more when I treat of *Time.*

5. ∿ A *Director*, is always placed after the *laſt Note* of any *Stanza* or *Line* of *Muſick*, at the *End* of the *five Lines*, in order to direct the Practitioner to the *Place* of the *firſt Note* on the following *Line*. By ſome this *Character* is call'd, an *Index*.

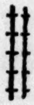
6. // A *Divider*, is placed betwixt the ſeveral Columns of *Muſick*, when *two*, *three*, *four*, or more *Parts* move together; in order to *divide* the *Score* of the *Compoſition*, that the Sight may not be perplex'd with a Multitude of *Lines* together; which *Character* ſhews, what *Parts* belong to one another, and *move* together, and which do not, *&c.*

7. :S: A

7. :S: A *Repeat*, denotes a *Repetition*, or that ſuch a *Strain* of the *Compoſition* muſt be *repeated* over again from the *Note* the *Character* is ſet over, under, or after. Either of theſe *Terms* ſignify the ſame, viz. *Repetatur*, *Repliea*, *Replicato*, *Repreſa*, *Reditta*, *Riditta*, *Encore*. (Ital.)

N. B. This *Character* is likewiſe uſed in *Canons*, in order to direct the Performer, that the following *Parts* or *Fuges* are to fall in at ſuch *Notes* it is placed over, *&c.*

8. A *Bar*, is a ſtraight Stroke drawn perpendicular athwart the five Lines, and *divides* the *Time* of the *Compoſition* according to the *Meaſure-Note* of the Movement.

9.  A *double Bar*, is uſed to divide the ſeveral *Strains* of *Muſick*; and if it be *dotted* on each Side, thus, :‖: it then denotes a *Repetition*, or that ſuch a *Part* or *Strain* is to be *repeated*. It alſo ſignifies a *Pauſe*, or to *reſt* ſo long as the *Meaſure-Note* contains.

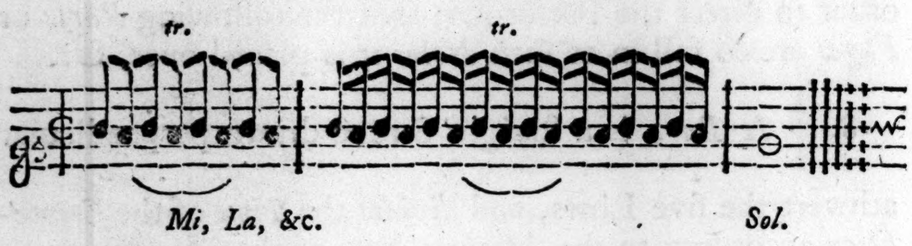
Theſe *Bars* are moſtly uſed in *Church-Muſick*, in order to give Time between the *Lines*, that the Congregation may not be confus'd by too quick a *Movement*, that the whole Congregation may ſtop together between the ſeveral Lines of the Pſalms, *&c.*

10. ♮ A *Natural*, is a Mark of *Reſtoration*, and uſually ſet before any *Note*, in the *Middle* of the *Compoſition*, that was made either *flat* or *ſharp* on that *Line* or *Space*, at the Beginning of the *five Lines*; in order to take away the *flat* or *ſharp* Quality given to ſuch *Notes* by the *Flats* or *Sharps* ſo placed; cauſing ſuch *Notes* to be ſung or play'd in their *Natural primitive Sound*.

Hence it is to be noted, that every *Letter* in the *Scale* of *Muſick* hath three ſeveral Terms or Denominations, according to the Sound given, i. e. *Natural*, *Flat*, and *Sharp*; the *Natural* being a Medium between the other two Extremes.——See the *Notes* on Page 5.

11. *tr*: The *Trilloe*, or *Shake*, is the principal *Grace* uſed in *Muſick*; that is, to move, or ſhake your *Voice*, or *Inſtrument*, diſtinctly on one *Note*, or *Syllable*, the Diſtance of a *whole Tone*, as thus:

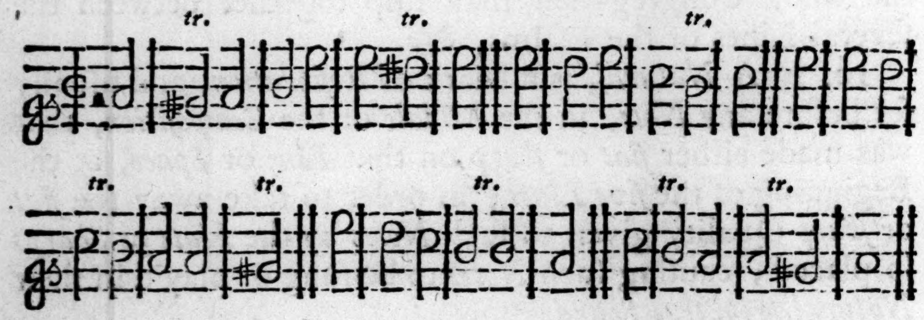
EXAMPLE.



Firſt, move ſlow, then faſter by Degrees; (as you ſee in every *Bar* of this *Example)* and by obſerving this Method, you'll certainly gain the Perfection of it.

I do not mean, that you ſhould hold your *Shake* ſo long as this *Example*; but that you ſhould move as quick as poſſible while the Length of the *Note* is performing. But. I will add another *Example*, and place a *(tr.)* over the *Notes* you are to *ſhake*.

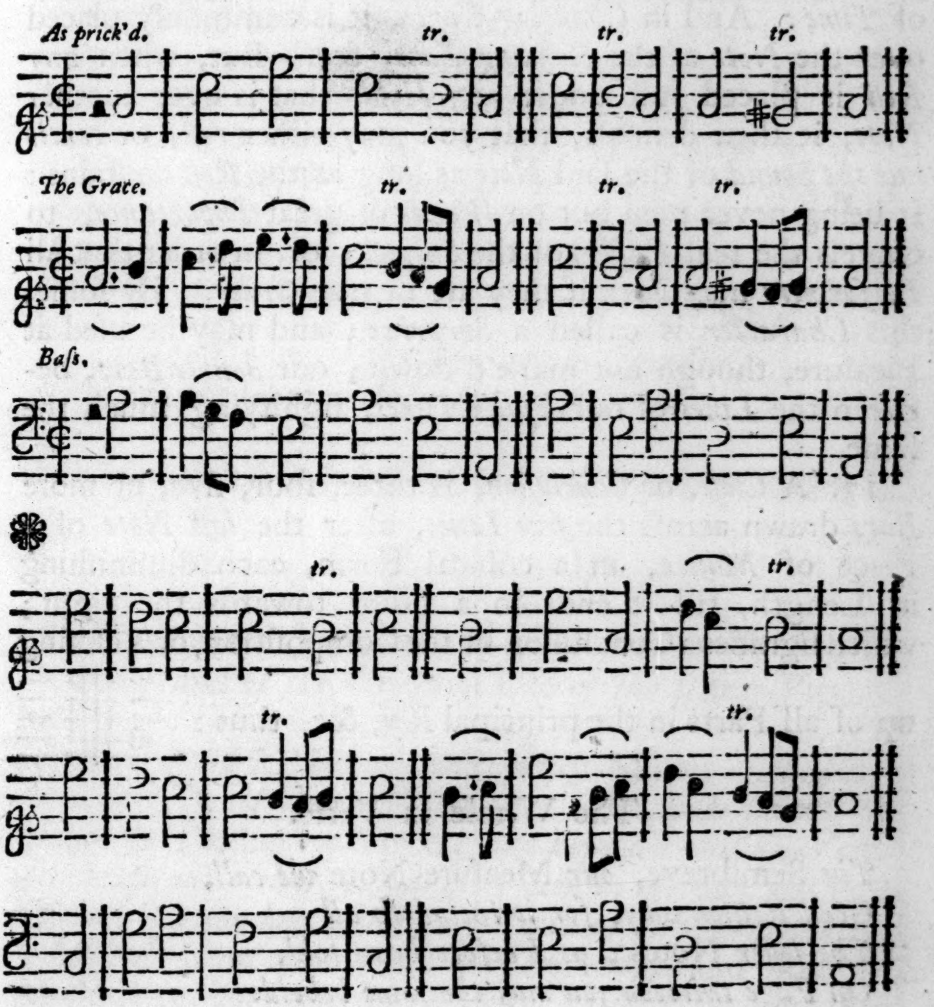
As for EXAMPLE.



The *Trilloe*, or *Shake*, may be uſed in all deſcending *Prick'd Notes*, and always before a *Cloſe*; alſo on all deſcending *ſharp'd Notes*, and all deſcending *Semitones*; but none ſhorter than *Crotchets*.

There is another *Grace* uſed in *Muſick* that requires much Judgment, called *the Grace of Tranſition*; that is, to ſlur, or break a *Note* to ſweeten the Roughneſs of a *Leap*; and in *Inſtrumental Muſick*, *Tranſition* is often uſed on the *Note* before a *Cloſe*. But let me give you an *Example* of this, firſt as it is uſually *prick'd*, with the *Grace* under it, and the *Baſs* placed at the Bottom; which is called

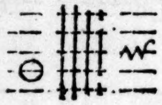
An Example *of* TRANSITION, *or* Breaking *of* Notes.



By this *Example*, you ſee how you may make *Tranſitions*; which are often prick'd down in very *ſmall Notes*, ſupernumerary to the *Time*, in every *Bar*; which, by the *Italians*, are called *Appoggiatura-Notes*, they being, as it were, to bear, or *lean on*, as you ſkip over *Intervals*, to ſoften the Roughneſs of a *Leap*, &c. which is the Perfection of a *Singer*, be it Man or Woman.

12. 𝄐 A *Hold*, is uſually placed over any *Note*, importing that it may be held *longer* than its uſual Length of *Time*: And in *Chanting-Tunes*, it is commonly placed over the *Note* of the *Reading-Tone*, &c.—But, when any *Reſt* is placed juſt under any *Hold*, that is over another *Note*, it then denotes, that you may either *reſt*, or *continue the Sound* of the ſaid *Note* as long as the *Reſt* contains: It being never uſed but on *Words* of great *Importance*, to expreſs the real *Paſſion* of the *Subject*; or, in order that all *Performers* may *liſten* if they are in true *Order*. By ſome, this *Character* is called a *Surprize*; and may be uſed at Pleaſure, though not mark'd down; our *double Bars*, between the *Lines* of our *Pſalm-Tunes*, ſignifying much the ſame.

13. A *Cloſe*, or *Concluſion*, is three, four, five, or more *Bars* drawn acroſs the *five Lines*, after the *laſt Note* of a Piece of *Muſick*, in a conical Form, each diminiſhing in Length, till it ends in a Point towards the right; which ſignifies a Concluſion of the Compoſition, or a cloſing up of all Parts in the principal *Key*, &c. thus:



The Whole in Verſe.

The Semibreve, *our* Meaſure-Note *we call*,
Good Reaſon why, *for it includeth all*
The leſſer Notes; *as I before have told*,
On Page thirteen you may the ſame behold.

A Flat, *or* Feint, *doth preſs a* Note *down low'r,*
Juſt half *a* Tone, *to what it was before:*
And what if ſo? if Tune *ſhould then require,*
A Natural *will raiſe't a* half Tone *high'r.*
If Natural Notes *ſhould be too flat and dull,*
A Sharp *will raiſe your* Notes *more high and full*
By half a Tone, *than what they were before;*
Which if too high, a Natural *will bring low'r,*
And rectify both Flat, *and* Sharp, *in Score.*
A Slur, *doth many* Notes *together join;*
A Point, *it addeth half as much more Time:*
A Repeat, *cauſeth Parts to move again,*
And Double Bars, *they do divide each Strain.*
A Single Bar, *it doth divide the Time:*
And a Direct, *guides to the following Line:*
A Reſt, *craves* Silence, *be it ſhort or long;*
The Trill, *or* Shake, *doth ornament the Song.*

As the Divider *keeps the Score in Bounds,*
Ev'n ſo the Cloſe *includes the lateſt Sounds.*

CHAP. III.

Of Tuning *the* Voice; *and of* Accents: *Of* Intonation; *and of the* Original Uſe *of the* Pitch-Pipe.

Scholar. SIR, *having made myſelf* Maſter *of the* Rules *of your laſt* Chapter, *I ſtill want farther Aſſiſtance in* Tuning *my* Voice; *and hope you will be as ready to inſtruct me in that, as you have been in the very firſt* Principles: *But you know, Sir, my* Voice *is very indifferent.*

Maſter. Tho' your *Voice* may be rough and ſhatter'd, yet Practice, perhaps, may make it better; for moſt People generally do thoſe Things beſt they are moſt accuſtomed to; but, in *Vocal Muſick*, a *good Ear*, is better than a *fine Voice*, and a *bad Ear*.

Scholar. *Why have ſome Perſons a* good Ear, *and Voice agreeable*; *and others a* bad Ear, *&c. and ſound contrary to others almoſt in every* Degree *of* Sound, *unleſs they hit on a* Sound *by Chance*; *and why do ſome others, not love* Muſick?

Maſter. This is the moſt ſublime *Queſtion* that can be aſk'd in *Muſick*; and better becomes an acute *Anatomiſt* to *anſwer*, than any *practical Muſician* whatſoever; nevertheleſs, I will give my Opinion about it, hoping all will excuſe my not being greatly acquainted with the *Terms* of their *Art*.

I am inform'd by the Learned (and particularly Dr. *Willis*) that there is a certain *Nerve* in the *Brain*, which ſome Perſons *have*, and ſome *have not*; and that ſuch *Nerves* are compos'd of ſmall *Fibres*, ſuch as the *Ear* are compos'd of, *&c.*—Now, if theſe *Fibres* are *imperfect*, why may not there be a *Deficiency* in ſome Perſons in the *Auditory Nerve*; which *Nerve* conveyeth *Sound* from the *Tympanum* to the *Underſtanding*; which *Nerves* are put in Motion by the leaſt *Vibration* of *Air*.

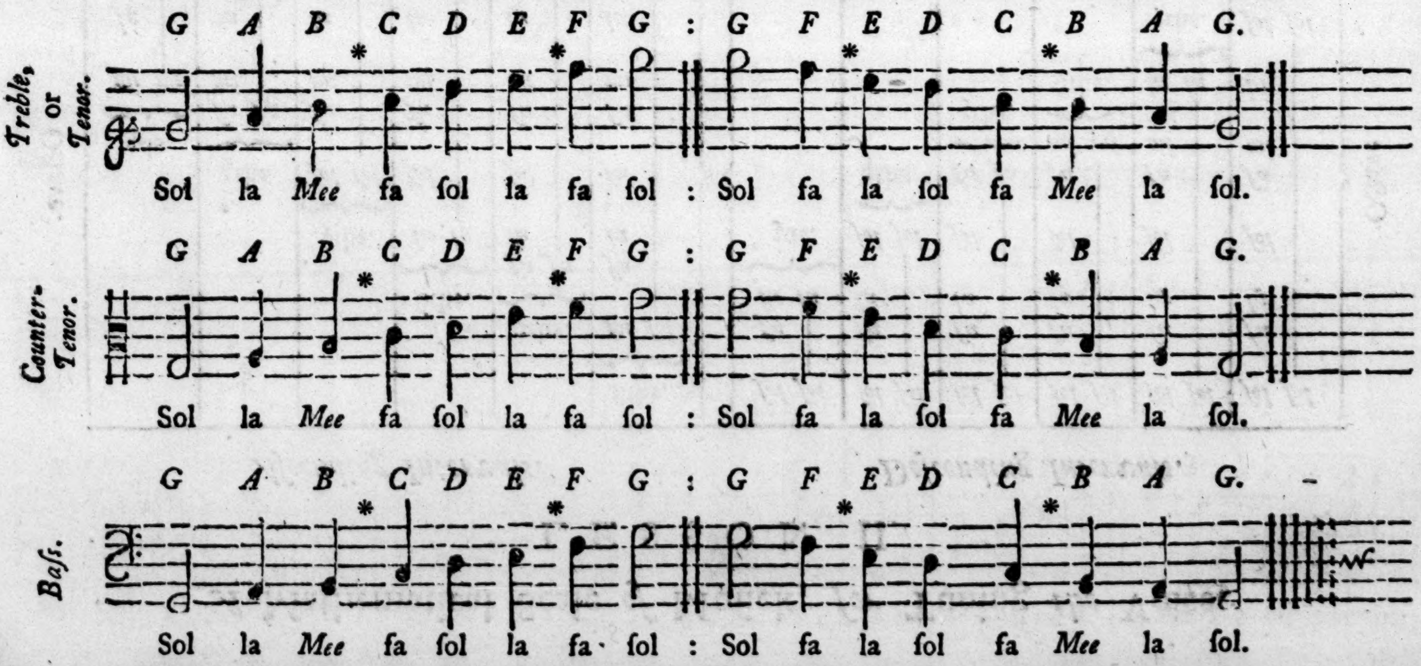
And as it is ſaid, that this *Muſical Nerve* hath a *Conformity* with, and commandeth the *Voice* to expreſs any *Tone* tranſmitted to it from the *Vibrations* of the *Air*'s ſtriking againſt it; well may they, who are endow'd with this *Nerve*, be ſaid to have a *good Ear*; and they that *have it not*, be ſaid to have a *bad Ear*; and ſome to have a greater Diſlike to *Muſick* than others, *&c.* But this very rarely happens; for the *Italian* Proverb is, "*God loves* "*not him, whom he hath not made to love* Muſick." *&c.*

But, to give you *Directions* for *Tuning*: Firſt, you muſt regularly *aſcend* and *deſcend* the *Eight Notes*, according to the *Diatonick Order* of the *Scale*; and then 3ds, 4ths, 5ths, 6ths, 7ths, and 8ths; *(proving* the true Diſtance by the interpoſing *Degrees)* and then *deſcend* again; always

ways having true Regard to the *two Natural Semitones*, or to *ſing* every *Fa flat* or *feint*) according to the following LESSONS.

LESSON I.

The Eight Notes, *Aſcending and Deſcending, in the Three uſual* Cliffs.


G A B C D E F G : G F E D C B A G.
Treble, or Tenor.
Sol la Mee fa ſol la fa ſol : Sol fa la ſol fa Mee la ſol.
G A B C D E F G : G F E D C B A G.
Counter-Tenor.
Sol la Mee fa ſol la fa ſol : Sol fa la ſol fa Mee la ſol.
G A B C D E F G : G F E D C B A G.
Baſs.
Sol la Mee fa ſol la fa ſol : Sol fa la ſol fa Mee la ſol.

N. B. *That I have here ſet* Mee *for* Mi, *it being more agreeable to the Voice.*

A Ma-

A Mathematical Scale *of* Muſick, *for* Tuning *the* Voice.

LESSON II.

Aſcending Intervals.

Octave.

3ds.	4ths.	5ths.	6ths.	7ths.	8ths.
					ſol ſol
				fa fa	*fa*
			la la	*la*	*la*
		ſol ſol	*ſol*	*ſol*	*ſol*
	fa fa	*fa*	*fa*	*fa*	*fa*
mi mi	*mi*	*mi*	*mi*	*mi*	*mi*
la	*la*	*la*	*la*	*la*	*la*
ſol ſol	*ſol ſol*	*ſol ſol*	*ſol ſol*	*ſol ſol*	*ſol ſol*

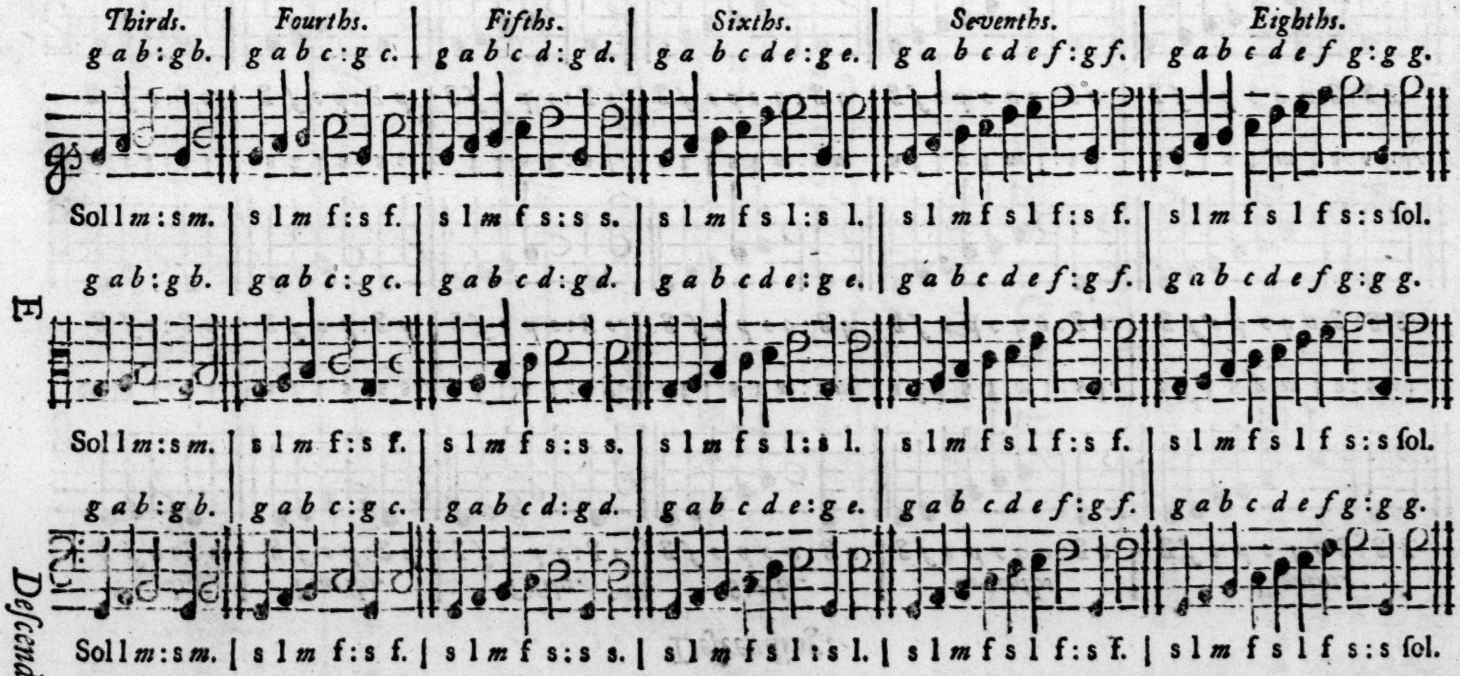
Deſcending Intervals.

Octave.

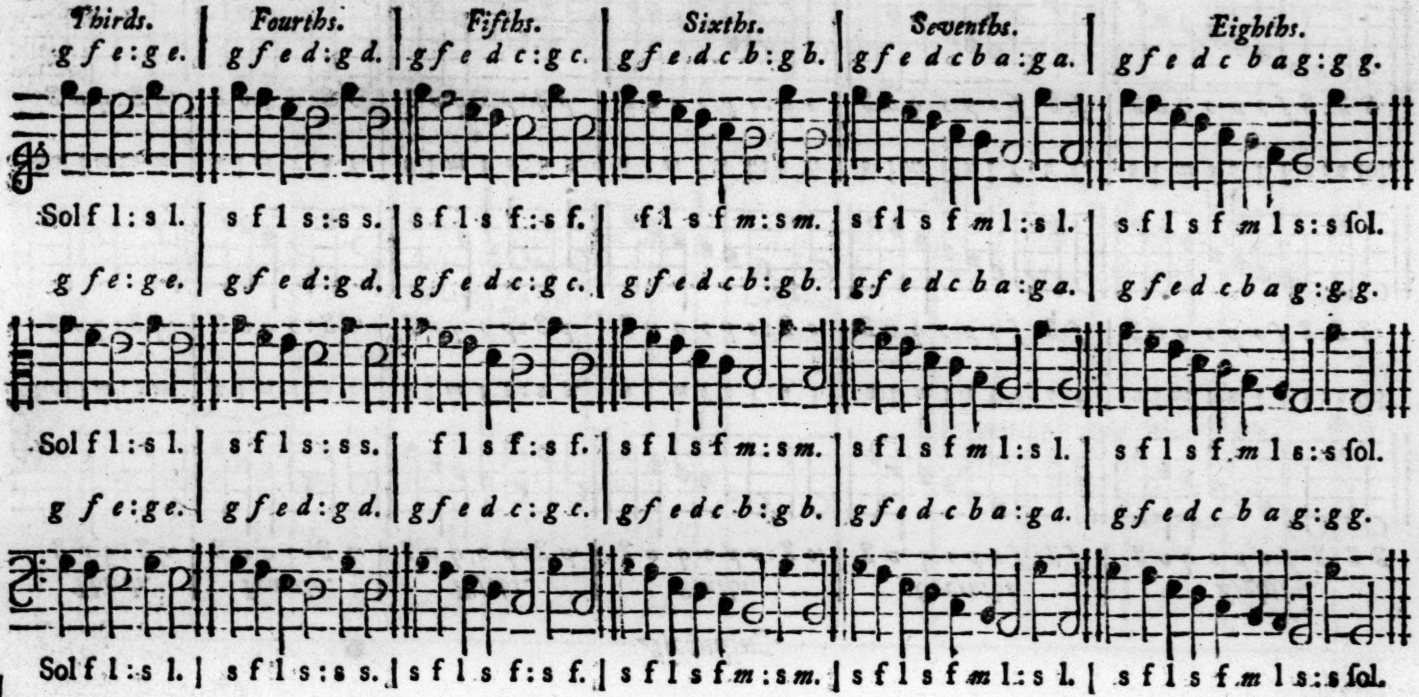
3ds.	4ths.	5ths.	6ths.	7ths.	8ths.
ſol ſol	*ſol ſol*	*ſol ſol*	*ſol ſol*	*ſol ſol*	*ſol ſol*
fa	*fa*	*fa*	*fa*	*fa*	*fa*
la la	*la*	*la*	*la*	*la*	*la*
	ſol ſol	*ſol*	*ſol*	*ſol*	*ſol*
		fa fa	*fa*	*fa*	*fa*
			mi mi	*mi*	*mi*
				la la	*la*
					ſol ſol

The ſame Examples by Notes *Practically, in Three* Cliffs.

Aſcending.



Deſcending.


Thirds.
Fourths.
Fifths.
Sixths.
Sevenths.
Eighths.
g f e : g e. | g f e d : g d. | g f e d c : g c. | g f e d c b : g b. | g f e d c b a : g a. | g f e d c b a g : g g.
Sol f l : s l. | s f l s : s s. | s f l s f : s f. | f l s f m : s m. | s f l s f m l : s l. | s f l s f m l s : s ſol.
g f e : g e. | g f e d : g d. | g f e d c : g c. | g f e d c b : g b. | g f e d c b a : g a. | g f e d c b a g : g g.
Sol f l : s l. | s f l s : s s. | f l s f : s f. | s f l s f m : s m. | s f l s f m l : s l. | s f l s f m l s : s ſol.
g f e : g e. | g f e d : g d. | g f e d c : g c. | g f e d c b : g b. | g f e d c b a : g a. | g f e d c b a g : g g.
Sol f l : s l. | s f l s : s s. | s f l s f : s f. | s f l s f m : s m. | s f l s f m l : s l. | s f l s f m l s : s ſol.

Then, if you pleaſe, *ſing* the ſame *Sounds* again by *Letters*, which will be a Means to make you thoroughly acquainted with the *Gamut*; remembering always their *Places* on the *five Lines*, &c. and then ſound the ſeveral *Intervals*, *without proving*, by *Degrees*, till you can do the Whole perfectly, both by way of *ſol-fa*, and by way of *Letters*.

This Rule *well* Tun'd, *and* Learnt *by Heart*,
Will teach you ev'ry Sound, *and* Part.

LESSON III.

Two Sounds in one Tone.

Octave.

1—G G *ſol ſol*—G G *ſol ſol*—1

2—F F *fa fa*——F F *fa fa*—2
3—E E *la la*———E E *la la*—3

4—D D *ſol ſol*———D D *ſol ſol*—4

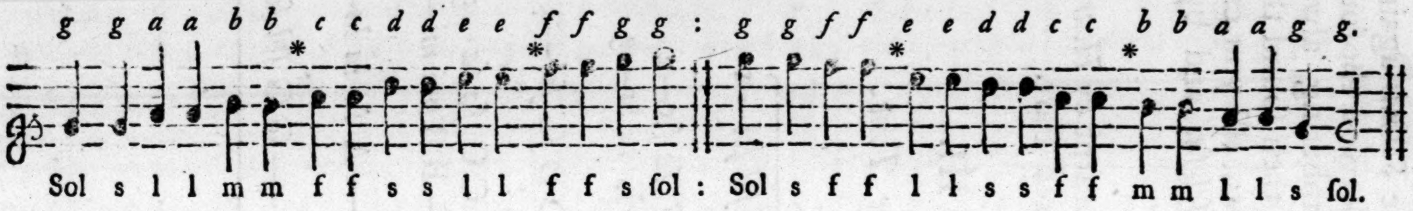
5—C C *fa fa*————C C *fa fa*—5
6—B B *mi mi*—————B B *mi mi*—6

7—A A *la la*——————A A *la la*—7

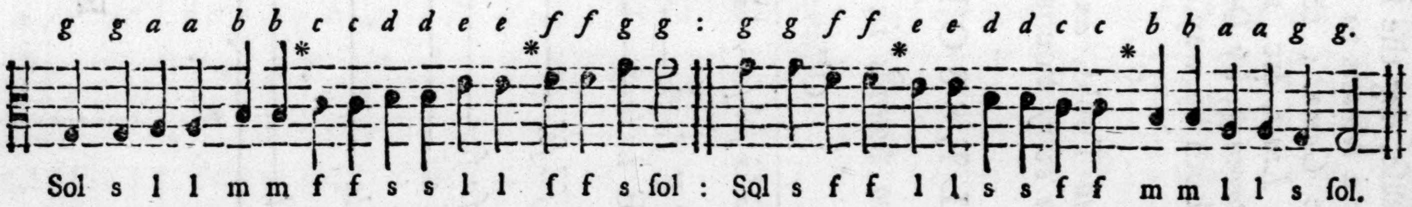
8—G G *ſol ſol*———————G G *ſol ſol*—8

The ſame Example by Notes *Practically.*

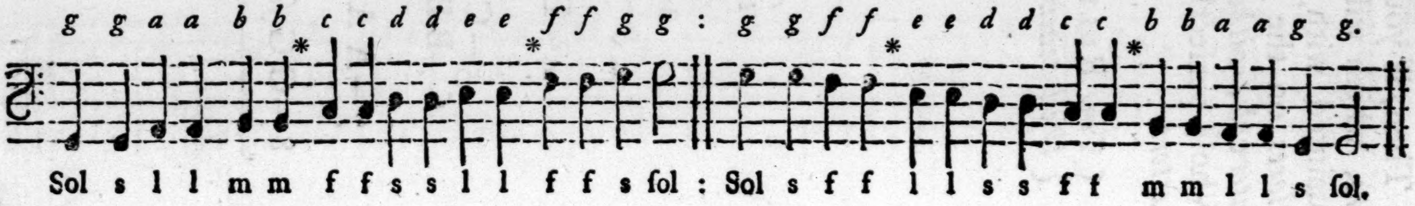
Tenor, or *Treble.*


g g a a b b c c d d e e f f g g : g g f f e e d d c c b b a a g g.
Sol s l l m m f f s s l l f f s ſol : Sol s f f l l s s f f m m l l s ſol.

Counter-Tenor.


g g a a b b c c d d e e f f g g : g g f f e e d d c c b b a a g g.
Sol s l l m m f f s s l l f f s ſol : Sol s f f l l s s f f m m l l s ſol.

Baſs.


g g a a b b c c d d e e f f g g : g g f f e e d d c c b b a a g g.
Sol s l l m m f f s s l l f f s ſol : Sol s f f l l s s f f m m l l s ſol.

By this Method you may ſound as many *Notes* on *one Tone*, as you pleaſe, *&c.*—But, next proceed to ſome *plain Tune*, which will be as eaſy as any *Example* that can be given, *&c.* always obſerving to *tune* your *Voice* as often in the *Flat Key*, as you do in the *Sharp Key:* But of this you'll know more, when I come to treat of *Tranſpoſition.*

{ *This* RULE *directs how many* Notes *(or one)*
May ſtill continue in the ſelf-ſame Tone. }

Thus much for *Tuning* the *Voice.*

---

§ 2. *Of the* Accents *in* Muſick.

Scholar. SIR, *pray what is meant by the Word* Accent?

Maſter. In common Speech, the Word *Accent* ſignifies the *Tone* of the *Voice*; of which the *Grammarians* have ſundry Sorts, mark'd by various Daſhes over the Vowels; ſignifying a more *high* or *low*, *longer* or *ſhorter Tone* of the *Voice*; or a more *preſſing Emphaſis*, or *Tone*, on ſuch Syllables, or Words, as are more to be taken Notice of than any other; in order to *ſtrike* ſuch *Vowels*, *Words*, *Syllables*, or *Sentences* more *preſſing* to the *Audience*, according as the *Paſſion* and *Subject* requires, *&c.*—So, in *Muſick*,

An *Accent*, is a Sort of *wavering* or *quivering* of the *Voice*, or *Inſtrument*, on certain *Notes*, with a *ſtronger* or *weaker Tone* than the reſt, *&c.* to expreſs the *Paſſion* thereof; which renders *Muſick* (eſpecially *Vocal)* ſo very agreeable to the Ear, it being chiefly intended to *move* and *affect*; and on this the very *Soul* and *Spirit* of *Muſick* depends, by reaſon it touches and cauſes Emotions in the Mind, either of *Love*, *Sorrow*, *Pity*, or any other *Paſſion* whatſoever, *&c.*—And this is what is called the *Accented*, and *Unaccented Parts* of the *Meaſure*; which the *Italians* call *Tempo-Buono*, or *Time-Good*; and *Tempo-Cattivo*, or

Time, or *Meaſure-Bad*; that is to ſay, the *good* and *bad* *Parts* of the *Meaſure*.

Scholar. *In what* Parts *of a* Bar *of* Time *is the* Accented Part *of the* Meaſure?

Maſter. In *Common Time*, the *firſt Notes* of the *Beginning* of a *Bar*, and the *firſt Notes* of the *laſt Half* of the *Bar* is the *Accented Part*; that is, the *firſt* and *third Crotchet* of every *Bar*, the reſt being the *Unaccented Parts:* But, in *Tripla-Time* (where *Notes* go by *three* and *three*) the *firſt* of the *three* is the *Accented Part*, and the reſt the *Unaccented*.

The *Accented Parts* ſhould be always as *full* of *Harmony* as poſſible, and as void of *Diſcords* as may be, in order to render the *Compoſition* the more *affecting:* But the *Unaccented Parts* may conſiſt of *Diſcords*, and the like, without any great Offence to the Ear, *&c.* This being a *Part* of *Muſick*, that few or no *Authors* have very rarely mention'd; altho' it is the whole *Ornament* and *Spirit* of every *Compoſition*, eſpecially when any Perſon performs alone.

In Common Time, *remember well by Heart*,
The Firſt *and* Third *is the* Accented Part:
And if your Muſick Tripla-Time *ſhould be*,
Your Accent *is the* firſt *of ev'ry three*.

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§ 3. *Of* Intonation; *and of the* Uſe *of the* Pitch-Pipe, *and its* Original.

Scholar. S*IR, pray tell me what is meant by the Word* Intonation?

Maſter. *Intonation*, properly ſignifies, the giving of the *Pitch*, *Tone*, or *Key* of the *Compoſition*, &c. which is generally done by an *Inſtrument*, or *Tone* of the *Voice*, by the head Performer, in order that the reſt of the *Singers* may ſet their *Voices* in that *Order* before they begin the *Compoſition*; for which a *Pitch-Pipe* is of excellent Uſe.

Scholar. *How ſhall I know the* right Sound *of any* Key, *ſo as to ſound it neither* too high, *nor* too low?

Maſter. If you would *Key* a *Compoſition* of various *Parts* for any *Choir* or Company of *Singers*, and have not a *Pitch-Pipe*, nor any *Inſtrument* depending; *Firſt*, take a View thro' the whole *Compoſition*, and try if you can *ſound* the *higheſt Notes* of the *upper Parts* above the *Key Note*, and alſo the *loweſt Notes* of the *Baſs Bellow*; which if you can do without ſqueaking or grumbling, and all other *Voices* perform *clear* and *ſmooth*; then may your *Song* be ſaid to be pitch'd in a *proper Key*; for it is a general Maxim among *Muſicians*, that, "*A Tune well Key'd, is half ſung:*" But, oh! how intolerable is ſome *Pſalmody* perform'd in many Places, for want of Judgment in this Point! whoſe *Leaders* are ſo ſtupidly conceited, as not to uſe a *Pitch-Pipe!* For it is daily found, by Experience, that *Pſalmody* is very rarely well perform'd without it, unleſs by mere blind Chance; and on the contrary, very compleat, where they always make uſe of it.

Scholar. *Many there are, that refuſe the Uſe of a* Pitch-Pipe; *and ſay, it is nothing but a late whimſical Invention: Pray tell me how long this* Inſtrument *has been in Vogue?*

Maſter. If you would caſt your Eye into the Writings of *primitive Authors*, you'll find, that *Anaſtaſius*, Pope *Leo*, and St. *Hilary* (Biſhop of *Poitiers*, who is ſaid to be the very firſt that compos'd *Hymns* to be ſung in *Churches*, and was follow'd by St. *Ambroſe)* and ſeveral others, erected ſeveral *Muſick Schools*, called *Schola Cantorum*; and that ſuch *Tunes* as were antiently ſung, were called *Chants*; as, the *Ambroſian Chant*, the *Gregorian Chant*, &c. from the *Authors* who compos'd them; which *Tunes* were ſung in *Uniſon* by the whole Congregation; and that ſome of which might the better *begin*, and keep up the *Key* or *Tone* (which they call *Tonos*, in *Greek*; *Tonus*, in *Latin*; or *Tone*, in *Engliſh)* they thought it convenient, to have a *Bell*, or a large *Organ-Pipe*, whereon a Perſon, for that

Purpoſe, uſed to ſound the *Tone* of the *Key* to the Congregation, always *beginning*, and *ending* the *Tune*; and often ſounding in the *Middle*, if it was thought fit, in order to keep up the *Choir* to the *true* and *regular Pitch*; which *Key*, or *Tone*, is a certain Determinate, Dominant, and *principal Degree* of *Sound*, which regulates every *Tone*, proportioned to the *Voices*. The *Practice* of this, was greatly recommended by the learned *Benedictine*, in a Treatiſe wrote by him, in the Year 1673; who alſo charged the *Organiſt* often to *ſound* the *Key* in many Places, to keep the *Tone* thereof always in the Peoples Memory: Which, Mr. *Boſſard* ſays, is the very beſt Method that ever appear'd in the Practice of *Divine Muſick*.

Thus you ſee, that a *Pitch-Pipe*, in Likeneſs, is a very *ancient Inſtrument*, and greatly approv'd of by the *Learned*, though it has been but little in Vogue with us, till within theſe thirty Years; for, I remember, I went ſeveral Miles to ſee the firſt I heard talk'd of; which *Inſtrument* is greatly improv'd to what it was in former Days, and is of *ſingular* Uſe in all Kinds of Muſick, *i. e.* for ſetting of many unfix'd *Inſtruments* in Tune, as well as in *Vocal Muſick*; we having it now ſo as to carry in a *Pocket*, and on whoſe *Regiſter* or *Stop*, is mark'd the ſeveral *Letters* of the *Scale* of *Muſick*; which *Tones*, either *Flat*, *Sharp*, or *Natural*, being given by drawing the *Regiſter*, which enlarges the *Tube*, or *Cavity*, ſo as to contain ſuch a Quantity of *Air*, as will produce any *Degree* of *Sound*, whether *Grave* or *Acute*, &c. But I ſhall ſay more of *Air*, when I come to treat of *the Nature of Sound*.

Scholar. *Muſt the* Regiſter *always be ſet to the Letter of the* Key *of the* Compoſition?

Maſter. It is generally ſet thereabouts, but it may be varied half a *Tone* higher, or lower, if it better ſuits the *Voices*, by reaſon, every *Author* ſetteth his *Muſick* on what *Key* he pleaſes; tho' ſome too high, or too low, without regarding whether it beſt ſuits the *Voices*, or not.

But it was always my *Method, firſt* to found my *Muſick* on ſuch *Keys* as beſt ſuited the *Compaſs* of all *Voices*, both above and below; and then, if I found the *Parts* would move *ſmoother*, half a *Tone* higher, or lower than the Letter of the *Key*, I then ſet a *Direction* to the *Compoſition*, in order to direct the *Choir* how to ſet the *Regiſter* of the *Pipe* accordingly: But our *new Conſort-Pitch* is more fitter for *Vocal Performance* than the *old Conſort-Pitch*, which is half a *Tone* lower. (See my *New Royal Melody Compleat*, being, A *New* Book of Psalmody, all newly fit, in *Four Parts*, with Variety of *New Anthems*, &c. Price bound 3 *s*. 6 *d*. *Octavo*.)

This Inſtrument *ſome Teacher's do refuſe,*
And laugh at Things, they know not how to uſe:
So ſelf-conceited Fools deem all Things vain
That others do; which they cannot attain.

Such Paper-Skulls, much better had been mute,
Unleſs they were more able to diſpute,
And ſpeak with Judgment :—*But, alas! we find,*
Thoſe Tongues *run moſt, whoſe* Brains *lie moſt behind.*

⁂

CHAP. IV.

Of Time *in general, and all its* Moods: *and how to* beat *any of them.*

Maſter. THIS *Part* of *Muſick* is called Time, and is as neceſſary to be underſtood as *Tune*, by Reaſon no one can either *ſing* or *play* without the true Notion of it, neither in *Concert*, nor *alone*, to give any Delight to a Muſical Ear; for by this, every *Note* is truly regulated, ſo as to be neither too *quick*, nor too *ſlow*; but all *Parts* to move in a true Decorum.

And, as the TONES, in Muſick, are repreſented to us by certain parallel *Lines* and *Spaces*, *Cliffs*, *Flats*, *Sharps*, *&c.* ſo is the Prolation or Length of TIME diſtinguiſhed by certain *Characters* called *Notes*, with their reſpective *Reſts*, and *Points*, (as I ſhew'd in the laſt *Chapter*) and divided by Bars; which direct the Practitioner to a juſt and regular *Movement*, aſcertaining a certain Number of *Beats* in every *Bar*, by a pendulous Inſtrument: With *Moods* or Marks directing thereunto.

Scholar. *Sir, Pleaſe to tell me, how many* Sorts *of* Time *there are?*

Maſter. Of *Time*, our Muſicians make *two Sorts*, or *Meaſures*, viz. *Binary-Meaſure*; and *Trenary-Meaſure*: i. e. *Common-Time*; and *Tripla-Time*. (Though in Effect they are but as *one* in general, as to the *Movement* of a *pendulous Inſtrument*, the Difference being only in the *Velocity*.)

Scholar. *What is meant by the Word* Binary, *why is it ſo called, and how is the* Meaſure *underſtood?*

Maſter. It is called *Binary-Meaſure* (otherwiſe *Common-Time*) from its *Riſe* being *equal* to its *Fall*; i. e. of the Hand, or Foot, in *beating Time*; which regular Motions are called *Time* and *Meaſure*: Being a juſt Repreſentation of the regular *Motions* of a *Pendulum*; 4 of which Pulſes is the Length of a *Semibreve*; 2 the Length of a *Minim*; and 1 the Length of a *Crotchet*; (a *Quaver* being reckon'd in Time as the *Pulſe* or *Beat* of a common *Watch*) ſo that one *Pulſe* of a *Clock-Pendulum* is the *Time* of 2 *Quavers*, 4 *Semiquavers*, or 8 *Demiſemiquavers*, &c.

§ 1. *Of* Common-Time.

Scholar. HOW *is* Time *and* Meaſure *regulated by the* Motion *of the* Hand, *or* Foot?

Maſter. It is firſt to be noted, That *Common-Time*, is *meaſured* by *even Numbers*, 1, 2, 4, 8, 16, *&c.* when *one Bar* includes ſuch a Quantity of *Notes* as amount to one *Semibreve* ; which is called the *Meaſure-Note*, the *Time-Note*, or a *Whole-Time*.

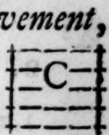
And as the *Semibreve* is held ſo long as you may leiſurely tell 1, 2, 3, 4 ; you may keep your Hand or Foot *down* while you tell in Thought 1, 2 : and *up* while you ſay 3, 4 ; you having *once down*, and *once up* in every *Bar* : But in doing this, your Thought muſt guide the *Motion*, and not the *Motion* drive the Thought into Hurry and Confuſion ; this being the moſt *Curious Branch* of *Muſical* Performance, &c.

If your *Muſick* conſiſts of two *Minims* in a *Bar*, then you *ſound* one whilſt you tell 1, 2, *down* ; and the other while you ſay 3, 4, *up*. If *four Crotchets* in a *Bar*, then 2 *down*, and 2 *up*. If *eight Quavers* in a *Bar*, then you beat 4 *down*, and 4 *up*, &c. each *Bar* contains 2 *Beats*, and each *Beat* 2 *Motions* or *Pulſes*, &c.

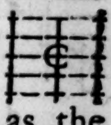
Some there are, who make 4 *Beats* to every *Bar*, i. e. one to each *Crotchet*, 2 to a *Minim*, and 4 to a *Semibreve* ; which Method I rather chuſe than the former, in any *Time* whatſoever, obſerving to have the Hand or Foot *down* at the firſt *Note* in every *Bar*, and to beat *Reſts* as if they were *Notes*, &c.

In *Common-Time*, there are three *Moods*, viz. The *Adagio-Mood* : The *Largo-Mood* : And the *Allegro-Mood*.

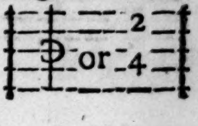
1ſt, The *Adagio Mood*, denotes a very *ſlow Movement*, and is mark'd thus :



2d, The *Largo-Mood*, is half as quick again as the *Adagio-Mood*, mark'd thus :



3d, The *Allegro-Mood*, is half as quick again as the *Largo-Mood* (and as quick again as the *Adagio-Mood*) and is thus mark'd :



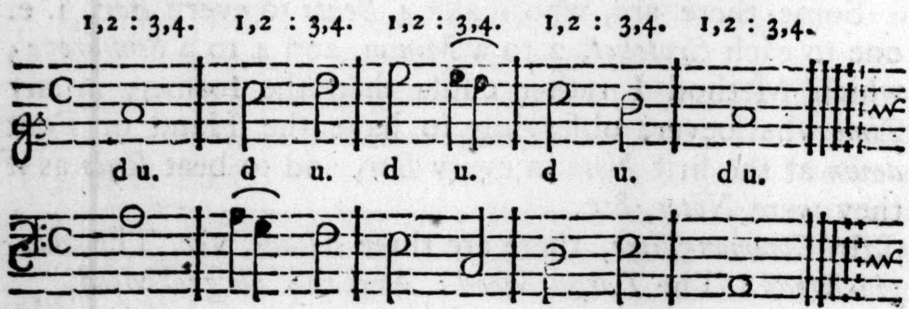
So that a *Minim* in *Allegro*, is but as a *Crotchet* in the *Adagio*, &c.

Sometimes, in this *Mood*, you have but 2 *Crotchets* in a *Bar*, mark'd thus $\frac{2}{4}$, being perform'd as 2 diminiſh'd *Minims:* which, I think, are the moſt proper *Notes* for this *Mood*, by reaſon it is as quick again as *Adagio*, and ought to conſiſt of *Crotchets* in their primitive Length, and not of *Minims* half diminiſhed, *&c.*

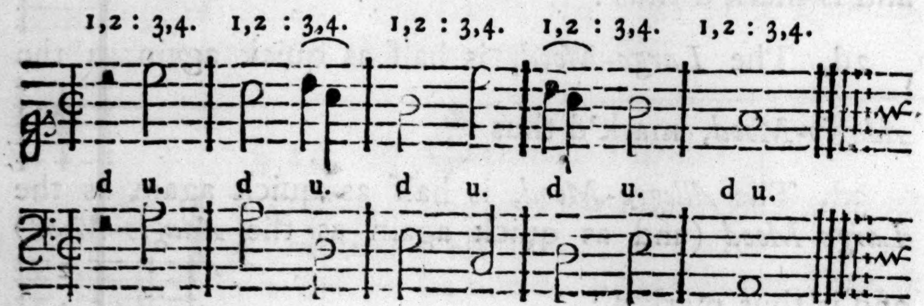
But the better to explain what I have ſaid, I will ſet you an Example of *Notes*, with *Figures* over them, directing how to count the *Time*; and *Letters*, *(u*, for *up*, and *d*, for *down)* how to *beat* it.

Example of Common-Time *Moods*.

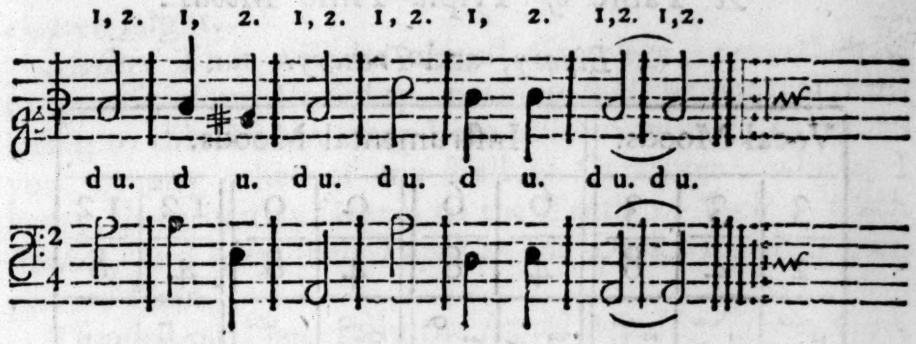
1. Adagio-Mood. *Very ſlow*, Binary-Meaſure.



2. Largo-Mood. *One Half quicker than* Adagio.



3. Allegro-Mood. *As quick again as* Adagio.



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§ 2. *Of* Tripla-Time.

Scholar. S*IR, As you have given me a clear Deſcription of what you call* Binary-Meaſure, *or* Common-Time, *both in* Words *and examplary* Notes; *I now deſire you'll relate to me the Nature of* Trenary-Meaſure, *and why it is ſo called?*

Maſter. *Trenary-Meaſure*, *Tripla-Meaſure*, or *Tripla-Time*, is ſo called from its *Fall* being double to its *Riſe*; i. e. *beating* as many more *down* as *up*.

Scholar. *In what Numbers does* Tripla-Time *conſiſt*; *how is the* Movement *regulated, and how is it* beat?

Maſter. *Tripla-Time*, moves by *threes*; as 3 *Minims*, 3 *Crotchets*, or 3 *Quavers* in a *Bar*, to be juſt as *long again down* as *up*.

Scholar. *How many* Moods *have we in* Tripla-Time?

Maſter. The *Moods* that we now uſe in *Tripla-Time*, are 9 in Number; of which obſerve the following *Table*.

A Table

A Table *of* Tripla-Time *Moods:*

Binary, and *Trenary*.

Vocal Moods.			Inſtrumental Moods.					
$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{6}{4}$	$\frac{6}{8}$	$\frac{9}{4}$	$\frac{9}{8}$	$\frac{12}{4}$	$\frac{12}{8}$
3 *Minims* in a Bar, 2 down, and 1 up.	3 *Crotchets* in a Bar, 2 down, and 1 up.	3 *Quavers* in a Bar, 2 down, and 1 up.	6 *Crotchets* in a Bar, 3 down, and 3 up.	6 *Quavers* in a Bar, 3 down, and 3 up.	9 *Crotchets* in a Bar, 6 down, and 3 up.	9 *Quavers* in a Bar, 6 down, and 3 up.	12 *Crotchets* in a Bar, 6 down, and 6 up.	12 *Quavers* in a Bar, 6 down, and 6 up.

By this *Table* you ſee the *Mood*, or *Mark*, for every Degree of *Time*, and alſo how to *bar*, and *beat* any of them; which *Table* will be of general Uſe to every *Practitioner*, whether *Vocal* or *Inſtrumental*.

Scholar. *Why are* Tripla-Time-Moods *mark'd with two* Figures *at the Beginning of the* five Lines, *and the* under Figures *always* 2, 4, 8, *&c.?*

Maſter. It is to be noted, that all *Sorts* of *Time* are deducted from *Common-Time*, for which Reaſon the *lower Figures* have Recourſe thereunto, in order to denote what kind of *Notes* the *Triple* doth conſiſt of.—*Ex. gr.* Suppoſe the *Mood* be mark'd thus: $\frac{3}{2}$, then the 2 underneath imports, that the *Triple* muſt conſiſt of *Minims*; and as 2 *Minims* make one *Bar* in *Common-Time*, the 3 over the 2 directs, that you muſt ſing 3 *Minims* (in *Triple-Time*) to 2 in *Common-Time:* So the 4 hath Regard to *Crotchets*, and 8 to *Quavers*, &c.

Scholar. *Sir, If you would explain each of the nine* Moods *before mentioned ſeparate, you will then ſet the whole in a far* clearer Light.

Maſter. That will be almoſt *Tautology*; nevertheleſs, to gratify your Curioſity, nothing ſhall be conceal'd relating to this *Science*, that I am able to impart, either to you, or any other of my Fellow Creatures; which, I know, is as bad as Gravel to the Teeth of ſuch as teach *Muſick*, and keep their *Pupils* in the Dark, for their own private Gain.

The *firſt*, and generally the *ſloweſt Mood* in *Tripla-Time*, is *Seſquialtera Proportion* (or *Double Triple*) being a *Triple-Meaſure* of 3 *Minims* to 2, ſuch-like *Notes* in *Common-Time*, and perform'd in the ſame Time; which is half as quick again, or *one third quicker* than *Common-Time*, in every *Bar*: *Two* to be perform'd *down*, and *one up*, mark'd thus : $\frac{3}{2}$. So that each *Minim*, in every *Bar*, is *one third diminiſh'd* from thoſe in *Common-Time*.

This *Mood* is moſtly uſed in *Church*, and other grave *Muſick*, and generally perform'd ſlower than the *Rule*, by reaſon of the Solemnity of the *Words*, to which ſuch *Muſick* is uſually adapted, *&c.*

2. The ſecond Sort of *Time*, is *ſingle Tripla*, and vulgarly (or rather ignorantly) call'd, *Three to Four*; but I ſay, *Three from Four*; each *Bar* containing 3 primitive *Crotchets* (or *Crotchets* of their firſt *proper Length*, being neither *augmented* nor *diminiſh'd* in Duration of *Time*) *two* of which to be perform'd *down*, and *one up*; mark'd thus : $\frac{3}{4}$, being one *Crotchet* leſs in every *Bar* than *Common-Time*.

N. B. This *Mood* of *Time*, has been, to many, a great Stumbling-Block, by having a *falſe Term*, almoſt by every *Author*; either from Ignorance, or from their not being willing to impart to others what they knew themſelves; or from their not caring to appear in Print, to be counted ſingular.

Suppoſe, according to their *Term*, it be call'd *Three to Four*, then it imports *one fourth ſlower* than *Common-Time*, becauſe I muſt perform but 3 *Crotchets*, in *Tripla-Time*, in the *Time* of 4, in *Common-Time.*—But, if I ſay, *Three from Four*, then I am *one fourth quicker* than *Common-Time*, by reaſon I have but 3 *Crotchets* in a *Bar*, and in *Common-Time* there are 4.

This is my real Opinion concerning this *Mood*, tho' I have formerly been miſled by adhering to the *falſe Term* before-mention'd; knowing that when the *greater Number* is *over* the *leſs*, then the Length of the *Notes* are leſſen'd in Proportion to the lower *Figure*; that the *upper Number* may be perform'd in the ſame Time as thoſe of the *lower Number:* But when the *lower Figure* is greater than the *upper*, then the *Time* of the *Notes* is not diminiſh'd, but ſtill perform'd to their primitive Length, ſubſtractively, *&c.*

3. The third Sort of *Time*, is alſo *ſingle Tripla*, or *Three from Eight*, each *Bar* containing 3 *Quavers*, 2 *down*, and 1 *up*, mark'd thus: $\frac{3}{8}$, being *five eighths* leſs in every *Bar* than *Common-Time.*

4. The next Species, is *Sextuple*, (or *Compound-Tripla*, or *Binary-Tripla-Time*, by reaſon the *Fall* is *equal* to the *Riſe:)* and call'd *Six to Four*; each *Bar* containing 6 *Crotchets*, 3 *down*, and 3 *up*; mark'd thus: $\frac{6}{4}$, each being *one third* diminiſh'd from thoſe in *Common-Time.*

5. The ſecond Sort of *Sextuple*, is alſo *Compound-Tripla*, or *Binary-Tripla*, and call'd *Six to Eight*; each *Bar* containing 6 *Quavers*, 3 *down*, and 3 *up*; mark'd thus: $\frac{6}{8}$, being as quick again as $\frac{6}{4}$; each *Quaver* being *one third* quicker than thoſe in *Common-Time.*

6. The next Species is a *Compound-Triple*, in *Trinary-Meaſure*, call'd *Nine to Four*, each *Bar* containing nine *Crotchets*, 6 *down* and 3 *up*, marked thus : $\frac{9}{4}$ being half as quick again as $\frac{6}{4}$, or each $\frac{1}{8}$ quicker than thoſe in Common-Time.

7. The ſecond Sort of *Compound-Triple*, in *Trenary-Meaſure*, is call'd *Nine to Eight* ; each *Bar* including nine *Quavers*, 6 *down*, and 3 *up*, mark'd thus : $\frac{9}{8}$, being as quick again as $\frac{9}{4}$, or each $\frac{1}{8}$, quicker than thoſe in *Common-Time.*

8. The third Sort of *Sextuple*, is *Binary Tripla*, and call'd *Twelve to Four* ; each *Bar* including twelve *Crotchets*, 6 *down*, and 6 *up*, mark'd thus : $\frac{12}{4}$, being as quick again as $\frac{6}{4}$, or each $\frac{1}{2}$ as quick again as thoſe in *Common-Time.*

9. The third Sort of *Sextuple*, is alſo *Binary-Meaſure*, and call'd *Twelve to Eight* ; each *Bar* containing twelve *Quavers*, 6 *down*, and 6 *up*, mark'd thus : $\frac{12}{8}$, each being $\frac{1}{3}$ quicker than thoſe in *Common-Time.*

Theſe Nine are all the various *Moods*, both *Binary* and *Trenary*, that are now generally uſed in *Muſick*, whether *Vocal*, or *Inſtrumental :* Though many more were uſed formerly, which we now count as needleſs, as they were then perplexing ; by Reaſon, the *Nine modern Moods*, here mentioned, are ſufficient to gratify and pleaſe the Ear with all the Variety of *Movements*, that can be imagined, or deſired, *&c.*

☞ Obſerve, That both in *Common-Time*, and alſo in *Tripla Time*, that your Hand or Foot be *down* at the *firſt Note* in every *Bar* ; and that all *odd Notes* before a *Bar* be perform'd with the Hand or Foot *up :* Alſo, that *Reſts* muſt be conſider'd, and *beat*, as if they were *Notes*, &c.

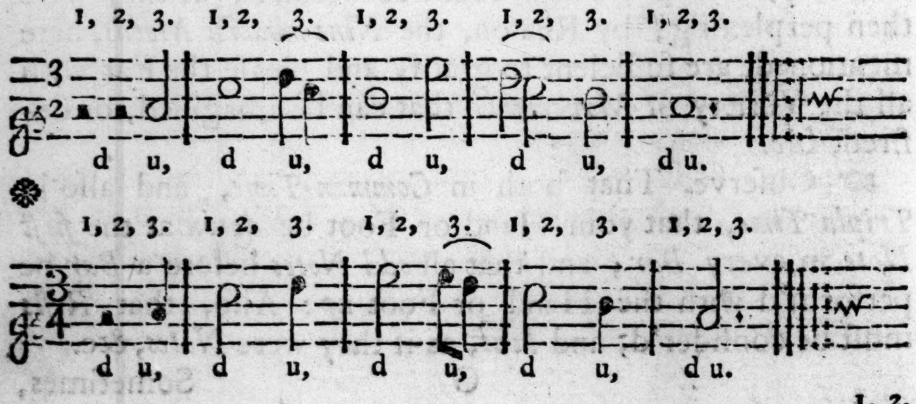
Sometimes, you'll meet with a *Double-Bar*, drawn between two *Notes*, when the *Time* is not perfect on either Side of it; both *Notes* making but *one Bar of Time*; but this moſtly happens in *Church-Muſick*, to divide the *Lines* of the *Verſe*, &c. A *Bar* of Time being after given between them.

Obſerve alſo, that you often meet with 3 *Quavers* join'd with a 3 over them, or perhaps over the firſt *three*; which *three* are to be perform'd in the *Time* of *one Crotchet*, &c. &c. &c.

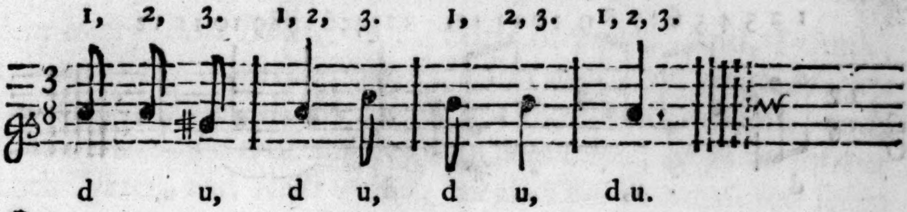
† *Mark well alſo*, That in many *Compoſitions*, that *Repeat*, in the *laſt Part*, from one *Part* of the *Bar*; that you muſt *End* the firſt Time but with *Two Beats*, tho' *Three* are prick'd down; in Order that your *firſt Ending* of *Two Beats*, and the firſt *Note* of your *Repeated Part*, may both make but *one Bar of Time*; and that you may *End* with *Three Beats* the laſt Time: For which Reaſon, all ſuch *Compoſitions* ought to have *Double-Endings*; with 1, and 2, ſet over the *Notes*, in Order to ſhew their Difference in Length of *Time*. But theſe are often omitted for Want of Room.

But, next I ſhall give you *An Example* of the ſeveral *Moods* in *Tripla-Time*, ſhewing how to *Count*, and *Beat* any of them.

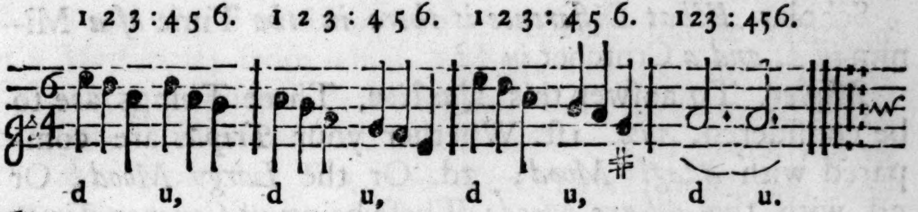
EXAMPLE *of the* MOODS *in* Tripla-Time.



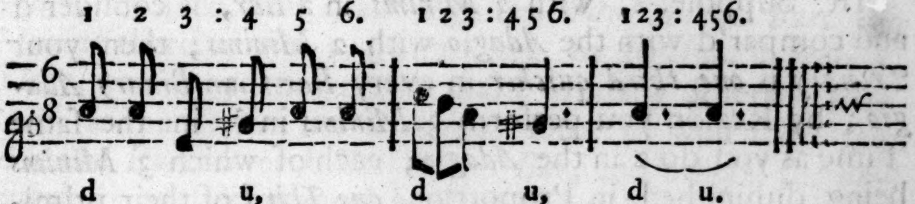
1, 2,


1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.
3
8
d u, d u, d u, d u.

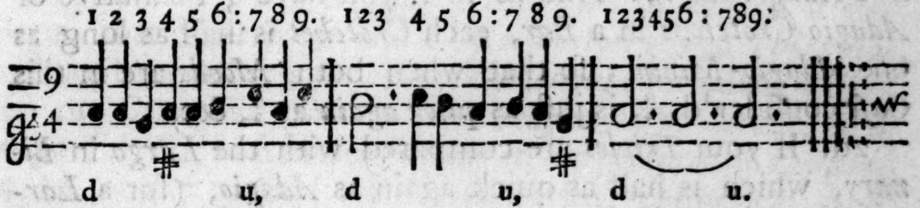
◆


1 2 3 : 4 5 6. 1 2 3 : 4 5 6. 1 2 3 : 4 5 6. 1 2 3 : 4 5 6.
6
4
d u, d u, d u, d u.

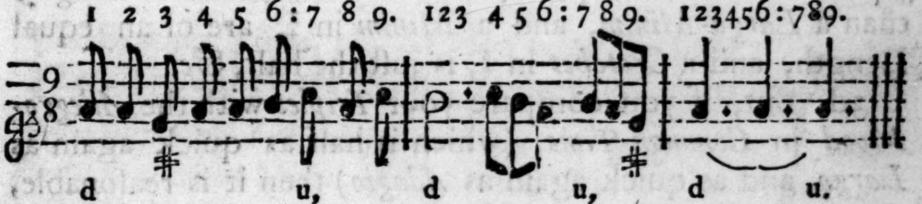
◆


1 2 3 : 4 5 6. 1 2 3 : 4 5 6. 1 2 3 : 4 5 6.
6
8
d u, d u, d u.

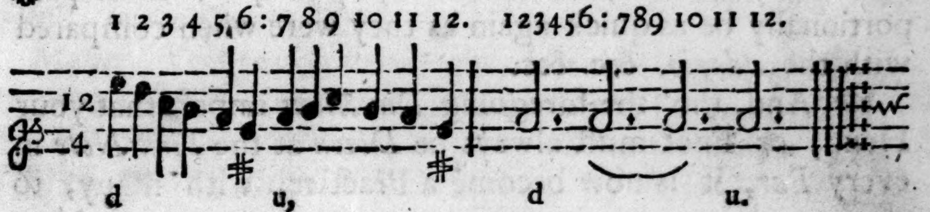
◆

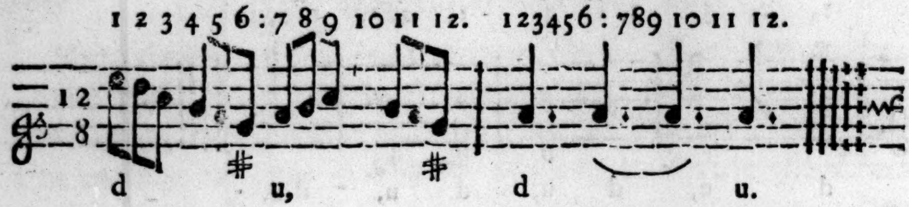

1 2 3 4 5 6 : 7 8 9. 1 2 3 4 5 6 : 7 8 9. 1 2 3 4 5 6 : 7 8 9:
9
4
d u, d u, d u.

◆


1 2 3 4 5 6 : 7 8 9. 1 2 3 4 5 6 : 7 8 9. 1 2 3 4 5 6 : 7 8 9.
9
8
d u, d u, d u.

◆


1 2 3 4 5, 6 : 7 8 9 10 11 12. 1 2 3 4 5 6 : 7 8 9 10 11 12.
12
4
d u, d u.



Scholar. *What Difference is there in the* Time *of a* Minim *in* $\frac{3}{2}$, *and a* Crotchet *in* $\frac{3}{4}$?

Maſter. To anſwer this *Queſtion*, Three Things are to be conſidered, *viz.* 1ſt. Whether your *Triples* are compared with *Adagio-Mood*; 2d. Or the *Largo Mood*; Or 3d. with the *Allegro Mood:* Theſe being of *Common-Time.*

1ſt. Suppoſe, $\frac{3}{2}$, with 3 *Minims* in a *Bar*, is conſider'd and compar'd with the *Adagio* with 2 *Minims*; then your *Trenary* is *one third quicker* in every *Bar* than *Binary Adagio*; by Reaſon you perform 3 *Minims* in $\frac{3}{2}$, in the ſame Time as you do 2 in the *Adagio*; each of which 3 *Minims* being diminiſhed in Proportion, *one Third* of their primitive *Adagio-length:* And as in $\frac{3}{4}$, you have 3 Primative or *Adagio-Crotchets* in a *Bar*, each *Crotchet* is half as long as one *Adagio-Minim*; ſo that when both *Moods* are in this *Caſe* conſider'd, $\frac{3}{4}$, is juſt as *quick again* as $\frac{3}{2}$, &c.

2d. If your *Triples* are compared with the *Largo* in *Binary*, which is half as quick again as *Adagio*, (for a *Largo-Minim* is but as a *prickt Crotchet* to a *Minim* of *Adagio)* than a *Largo-Minim*, and a *Minim* in $\frac{3}{4}$, are of an equal Length, and a *Crotchet* in $\frac{3}{4}$, is juſt the half, *&c.*

3d. But, if you compare your *Triples* with the *Allegro-Mood* in *Common-Time*, (which is half as quick again as *Largo*, and as quick again as *Adagio)* then it is reaſonable, that every *Member*, or *Note* of your *Triples*, muſt proportionally be as quick again as they were when compared with the *Adagio*, &c. &c.

☞ And, tho' the foregoing *Directions* import that your Hand, or Foot muſt always be *Down* at the *Firſt Note* in every *Bar*, it is now become a Practice, with many, to *beat*

beat every *Beat Down*, in all Sorts of *Time*: And, I think, it is not very material how a Perſon *beats*, or what *Motion* he makes Uſe of, ſo it be but *ſecret* and modeſt, and, that he keeps a true and regular *Movement*, ſo as to anſwer both *Notes*, and *Reſts*; For, as all *Time* is meaſured from the regular *Motions* of a *pendulous* Inſtrument, which may be alter'd *Quick* or *Slow*, yet it depends on the Truth of it's *Movement*; from which it appears to me, that, in Effect, there is but *one Sort of Time*, only made more *Quick* or *Slow*, at Pleaſure, and *Bar'd* in *Threes*, or *Fours*, juſt as the *Author* pleaſes: For, the Word TIME, in *Muſick*, does not only ſignify the *whole Meaſure* of every *Bar*, be it *Quick*, or *Slow*, but it alſo ſignifies *every Aliquot* Part or *Member* therein, as 2, 3, 4 *Times*, &c. by Reaſon, in *beating* Time, you may imagine, or make ſo many different *Motions*, as the *Muſick* has *Strikings*; ſome of which are the *Accented Parts* of each Meaſure or *Bar*, and others, the *unaccented*; as I mentioned in Page 30.

From what has been ſaid on this *Part* of *Muſick*, it appears, that *Time* is govern'd by a Perſon's own *Thoughts*, and not by another's *falſe* antick *Motions*; for unleſs a Perſon can *Count his Time* in his *Thoughts* as he ſees it, it is impoſſible for him either to *beat* it, or perform in *Conſort*, as he ought to do; let the conceited, chimerical, and captious think what they will.

{*In* Beating Time, *tho'* Motion *helps the Sight*,
{*Yet*, Thought'*s the* Prime, *to* move *all* Parts *aright*. }

Scholar. *Sir, I thank you heartily, but pray tell me; how I ſhall know what* Mood *of* Common Time *the* Moods *of* Tripla-Time *are compared unto, elſe I may perhaps ſing too* quick, *or too* ſlow.

Maſter. You reaſon very right, but that *Secret*, (as well as many others) I never yet ſaw explain'd by any *Author*, nor yet what is contain'd in many of the foregoing Paragraphs, having been miſled myſelf, by falſe *Terms* and

Moods in my Minority: Nevertheleſs, I will give my Opinion about it, ſhould I be counted ever ſo ſingular for ſo doing.

I think, (with Submiſſion to better Judgment that all *Triples* may be compared with any of the *three Binary-Moods*, whether the *Adagio*, *Largo*, or *Allegro*, and vary in *Velocity* accordingly; but ſtill to move in ſuch a *Degree* of *Quickneſs* as beſt becomes the main *Subject* of the *Words*, or *Paſſion* intended: Having obſerved that all Perſons differ in *Time*, one from another, tho' taught by one and the ſame *Maſter*; and cannot *perform* ſo well *together*, as if they had been regularly train'd up, and practiſed one with another ——

A Perſon may be ſaid to *ſing*, or *play Good Time*, and yet, perhaps *quicker* or *ſlower* than another; by Reaſon he makes a true Diſtinction of *Notes* and *Reſts*; and gives each its *proper Length*, if he performs ever ſo *quick* or *ſlow*: But it is beſt to keep in a *Medium*, between the two *Extremes*.

Better would it be, if our *Tripla-Time-Moods* had the *Common-Time-Moods* always aſſigned juſt before them thus: C $\frac{3}{2}$, &c. or at leaſt, the Terms *Adagio*, *Largo*, or *Allegro*, ſet over the *Cliff*, at the Beginning of a Piece of *Muſick*, or when the *Time* differs; for then, you might at one View, know what Sort of *Binary Movement* your *Trenary* is compared unto; and how *quick*, or *ſlow* the Movement was intended by the *Author*. This I ſay, would make *Time* very eaſy to every Practitioner, and take away many Obſcurities that have heretofore confounded the Ignorant; for when Things are *falſly compared together*, the Abſurdity thereof greatly darkneth the Underſtanding.

§ 3. *The*

§ 3. *The* Doctrine *of* Pendulums *applied to* Muſick.

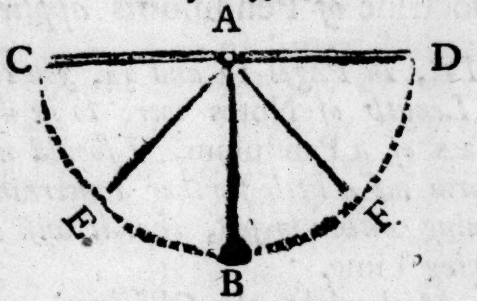
Scholar. SIR, *In Pages* 13 *and* 34, *you told me, that the Length of* Notes *were to be underſtood by the* Pulſes *or* Beats *of a* Pendulum, *I ſhould now be glad, if you would inform me a little farther concerning that Inſtrument: Imagining within myſelf, that it will be of great Uſe to me, in keeping* Time.

Maſter. In *Mechanicks*, the Obſervations made on *Pendulums*, is one of the niceſt Pieces of *Art*, that late Times have diſcovered, (being firſt obſerved from the *Oſcillancy* or *Oſcillation*, or the waving or toſſing of the Body to and fro, as practiſed by Children on Planks laid acroſs Pieces of Timber, weighing each other *up* and *down)* the *Motion* or *Vibration* of *Pendulums*, backwards and forwards, aſcertaining the *Number* of *Beats* at any determinate *Length*, and the exact Quantity of *Time* that is ſpent in that *Motion*; from which, thoſe excellent *Machines* called *Clocks* and *Clock-Work* are made and regulated; for it is found by Experience, that a *Pendulum*, whoſe Length from the *Point* of Suſpenſion to the *Center* of the *Ball*, is 39 Inches and 2 Tenths of an Inch, *Vibrates* or *Beats*, *Seconds*, or 60 Times in one Minute; and for the Certainty and Excellency thereof, it is called *The Royal Standard:* For it is demonſtrated, that all *Lengths* of *Pendulums* are to one another, as the *Squares* of the *Times* of the ſeveral *Oſcillations*, &c.

Scholar. *Pray tell me, who firſt diſcovered to us the* Doctrine *and* Uſe *of* Pendulums; *and how they are made?*

Maſter. I am told by *Des Cartes*, *Kercher*, *Morely*, *Bacon*, *Digby*, *Malcolm*, *Holder*, Sir *Iſaac Newton*, Mr. *Derham*, *Martin*, and ſeveral others, too tedious here to mention, that *Pendulums*, were firſt obſerved, and brought in Uſe by the ingenious *Galileo*; and in this *Form:*

Point of Suſpenſion.



Center of Gravity.

EXPLANATION.

Firſt, Take a *Wire* or *String*, of any Length you pleaſe, and faſten a *Weight* or *Plummet* at one End; then make a Hole or Nooſe at the other End, and hang it on a Nail, Point or Center; and it will hang *perpendicular*, as from A to B.—Then draw up the *Ball* or *Plumet* (ſo high from *the Center of Gravity*, as the *Length* between *the Point of Suſpenſion*, and the *Center* of the *Ball)* towards the Point of the *Semicircle* C. and let it fall, and it will oſcilate or ſwing towards D; and then come back again towards C. and move both *Courſe* and *Recourſe*, i. e. forwards and backwards 'till it reſts *perpendicular* at the *Center* of *Reſt* or *Gravity*, B: Its *Point of Suſpenſion* being A.

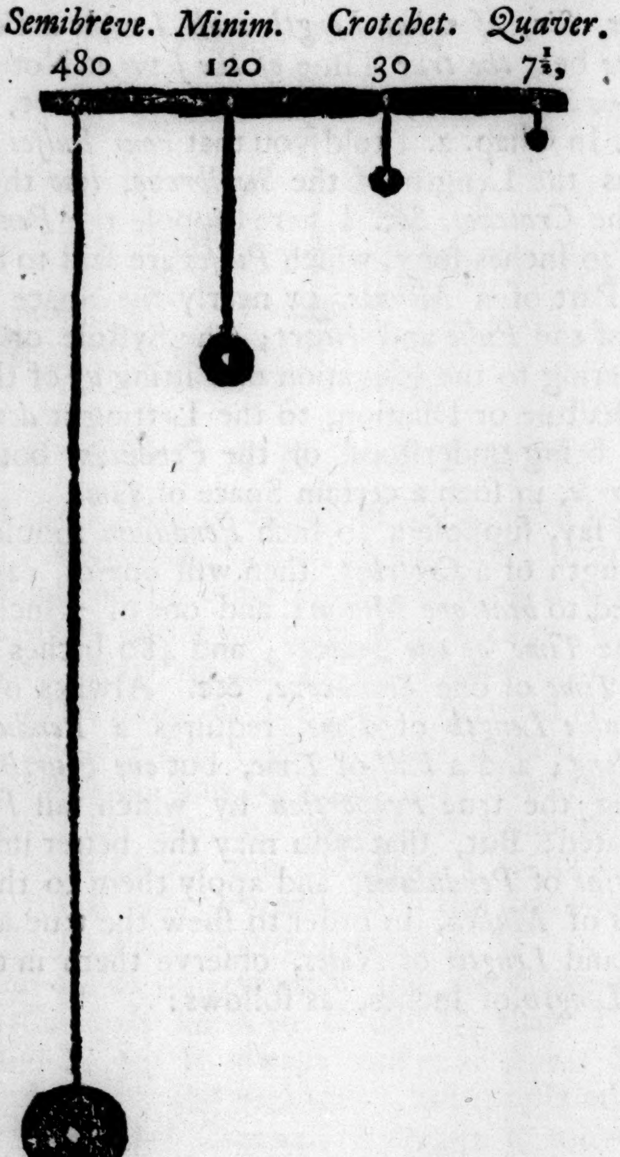
Here you are to obſerve, that, tho' the *Plummet* ranges a greater Compaſs between C and D, than it does between E and F, yet it always moves in *Equal Spaces of Time*, both forwards and backwards, till it reſts on its *Center* B: for the wider Compaſs it ranges, it moves more ſwiſt, and in the very ſame *Time* as when its Range is ſhorter; for the larger the Body is, the more ſlow in Proportion it moves.

☞ N. B. *That whenſoever I ſpeak of* Oſcillations, *or* Vibrations, *I mean the* Courſe *and* Recourſe *of the* Plummet *from Side to Side, being the Extremity of its Range*: *and not the* Center *B*, *by which it paſſeth.*

Scholar. *Sir, of what Length muſt I make a* Pendulum, *in order to* beat *the true* Time *of the ſeveral* Notes *of* Muſick; *as the* Semibreve, *the* Minim, *the* Crotchet, &c.

Maſter. In Chap. 2. I told you that *Four Pulſes* of *a Pendulum* was the Length of the *Semibreve*, *two* the *Minim*, and *one* the *Crotchet*, &c. I here ſuppoſe the *Pendulum* to be about 30 Inches long, which *Pulſes* are ſaid to be almoſt the 60th Part of a *Minute*, or nearly the Space between the *Beat* of the *Pulſe* and *Heart*; (the Syſtole or Contraction anſwering to the Elevation or Lifting *up* of the Hand, and its Diaſtole or Dilation, to the Letting it *down*, &c.) The like being underſtood of the *Pendulum* both *Courſe*, and *Recourſe*, in ſuch a certain Space of *Time*.

Now, I ſay, ſuppoſe a 30 Inch *Pendulum* ſhould vibrate as the Length of a *Crotchet*, then will one of 120 Inches be required to *beat one Minim*; and one of 7 Inches and a half to the *Time of one Quaver*; and 480 Inches to compleat the *Time* of one *Semibreve*, &c. Always obſerving, that a *Double Length* of *Time*, requires a *Pendulum four Times as long*; and a *half* of *Time*, but *one Fourth ſo long*: This being the true *Proportion* by which all *Pendulums* are regulated: But, that you may the better underſtand this *Doctrine* of *Pendulums*, and apply them to the ſeveral *Characters* of *Muſick*, in order to ſhew the true and exact *Duration* and *Length* of *Notes*, obſerve them in their *proportional Length* of Inches, as follows:



Had you theſe 4 *Plummets* compleatly fixed, ſo as to *move freely* without any Obſtacle, and in *Proportion* both in *Length*, *Weight*, and *Bigneſs*, according to the *Scale* before-mention'd; and could you poſſibly put all in *Motion* together with one Touch (as before taught) what a ſweet

Agreement would there be in their *Vibrations*, could you hear, as well as ſee them; each meeting or uniting in their Courſes according as they are in *Proportion* one to another: The *Minim* being as 2 is to 1, to the *Semibreve*, beating *twice to once* of the *Semibreve*; the *Crotchet*, *twice to once* of the *Minim*; and the *Quaver*, *twice to once* of the *Crotchet*, &c.

From this very *Doctrine*, is comprehended *Concord* and *Diſcord*, from the *Uniformity*, or *Deformity*, of the Uniting of the *Vibrations* of the ſeveral *Tones ſounding together* at one and the ſame Time, *&c.* (But more of this by and by.)

In this manner many Secrets may be diſcovered by this noble *Inſtrument*, the *Pendulum*; viz. To know how long Time a Stone is falling from any high Place to the Ground, or, what Time *Sound* is paſſing from one Place to another; and many more, too tedious to mention: But, as this does not concern this *Science* any farther than what is before hinted, I ſhall here conclude this *Chapter*.

What long hath been conceal'd as hidden Treaſure,
Thou here mayſt ſee, *and* read *it at thy Leiſure*;
Theſe RULES *will be of general Uſe to all,*
And ſhew what we do Time and Meaſure call.

* * *

CHAP. V.

Of the KEYS *in* Muſick, Natural, *and* Artificial: *and of* Tranſpoſition.

§ 1. *Of the* Two Natural Keys.

Scholar. SIR, *What is a* Key, *and what is meant by the Word* Key?

Maſter. A *Key* (in *Muſick*) is a certain Principal and

Dominant

Dominant Tone, which regulates every *Tone* elſe to a certain *Degree* or *Pitch* of *Acuteneſs* or *Gravity*; occaſioning every *Member* of the whole *Compoſition* to move in a true Decorum; and without which, every *minute Part* of the *Scale* would be nothing but *Confuſion*: For as every *Branch* of a *Sermon* depends on the TEXT given, even ſo every *Member* or *Note* of a *Compoſition* depends on this *Dominant Tone*, called the *Key*.

On this *Key* or *Tone* (I ſay) depends the *Air* and *Judgment* of the whole *Song* or *Compoſition*; and this is the PRINCIPAL TONE that *governs* all the reſt; and from which *Sound*, every *Diſtance*, above or below it, may be *Tunably* regulated, ſo long as this *Key*, *Tone*, or *Sound* is kept in Memory:—But when once the *Sound* of your *Key* is loſt, and confuſedly put out of Mind, then the Whole becomes nothing but a Piece of noiſy Jargon and Confuſion. Like, as (in *Geometry*) the *Bounds* of a *Circle* depend on its *Point* or *Center*, even ſo (in *Muſick*) does every *Member* of a *Compoſition* depend on its *Proper-Tone* or *Key*.

Scholar. *Sir, I thank you for this curious* Definition; *but pray tell me which is the* Key-Note.

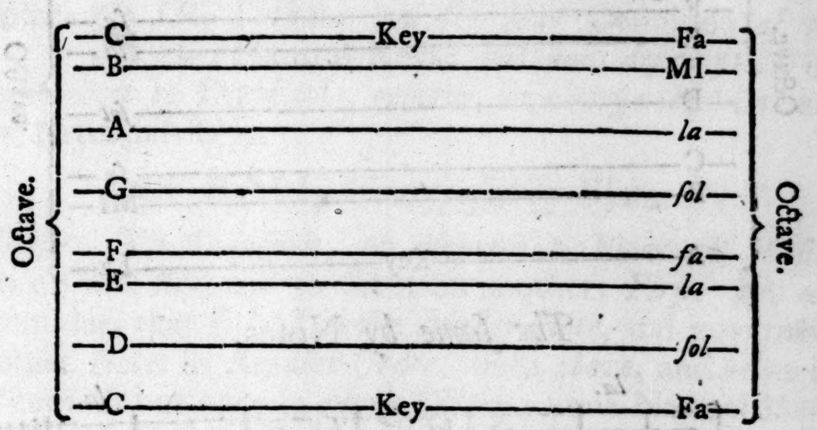
Maſter. The *Key-Note*, is the *laſt Note* of the *Baſs*, (which is the *Foundation* of all other *Parts*, be they ever ſo many;) all *Octaves* or *Eights*, in the *upper Parts*, being counted the ſame in Effect, &c. This *Key Note* ending the *Song*, like a *Period* at the End of a *Sentence*; for when the *Senſe* of a *Sentence* is *full*, nothing elſe is expected after it, *&c.*

Scholar. *How many* Keys *are there in* Muſick?

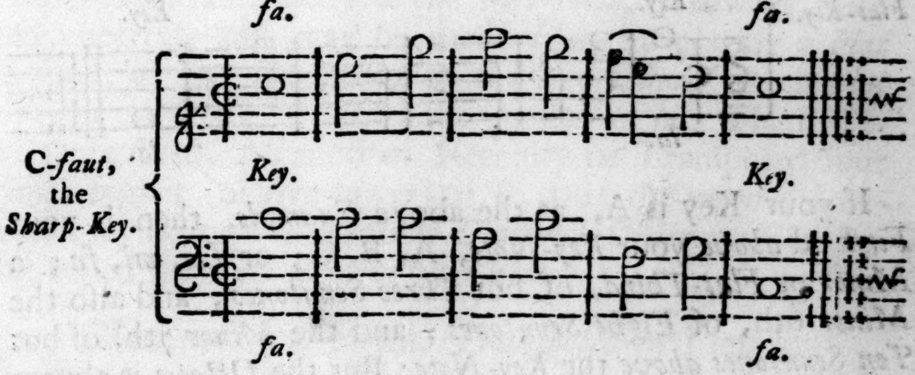
Maſter. There are but *Two*, which are call'd *Natural* or *Primitive-Keys*, viz. *C faut*, the *Natural-ſharp* and chearful *Key*; and *A re*, the *Natural Flat* and melancholy *Key*: So that no *Tune* can be prick'd down on any other *Key* whatſoever, but on theſe *Two*, without the placing of either *Flats*, or *Sharps* at the Beginning of the *Five Lines*, in order to change the B-MI, and regulate the *Natural-ſemitones*

tones to the ſelf ſame *Order :* making all *Artificial-Keys* the ſame in Effect as the *Two Natural-Ones* ; the Nature of which you may ſee in the following *Table.*

An Example *of the* Natural-Order *of the* Natural-Sharp-Key, C, Mathematically.



The ſame by Notes.



Suppoſe your *Key* be C, as the above *Example*, count the Number of *Semitones* in the *Firſt* 3d, *above* the *Key-Note*, ſaying, C, D, E ; or *Fa*, *ſol*, *la* ; which is a *Major* or *Sharp-Third*, containing *Four Semitones* ; and alſo the *Major* 6th of *Nine Semitones* ; and the *Major* 7th, of *Eleven Semitones*.

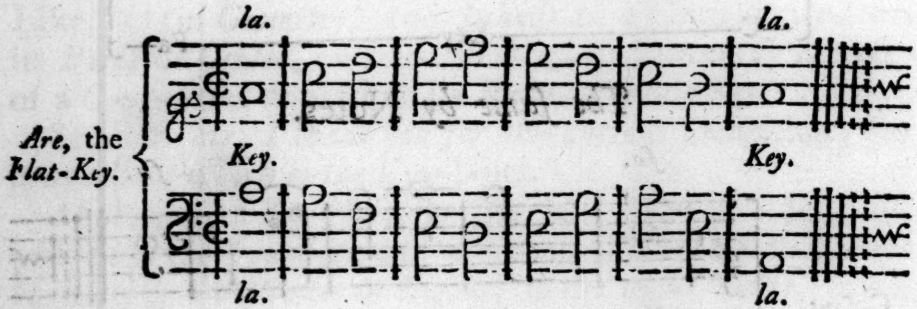
An Example *of the* Natural-Order *of* A, *the* Natural-Flat-Key, *Mathematically*.

Octave.

A	Key	La
G		*ſol*
F		*fa*
E		*la*
D		*ſol*
C		*fa*
B		MI
A	Key	La

Octave.

The ſame by Notes.



If your Key is A, as the above *Example*, then is your *Firſt* 3d *above* your *Key-Note*, A, B, C; or *La*, *mi*, *fa*; a *Minor* or *Flat-Third*, of but *Three Semitones*; and alſo the *Minor* 6th, of *Eight Semitones*; and the *Minor* 7th, of but *Ten Semitones above* the *Key-Note:* But the *Octave* is always the ſame again, in any *Key* whatſoever: You being *half* a *Tone* higher in the very *Firſt* 3d of the *Sharp-Key*, than you are in the *Flat-Key*; and, this is the very Reaſon, one *Key* is called *Sharp* and chearful; and the other *flat*, ſoft, and mournful: One being proper for ſolid and *grave* Subjects, and the other for Subjects more *chearful*, merry and ſprightly: Which *Examples* ſhew the *Places* of the two *Natural-Semitones* in every *Octave*, either in the *Sharp*, or *Flat-Key*.

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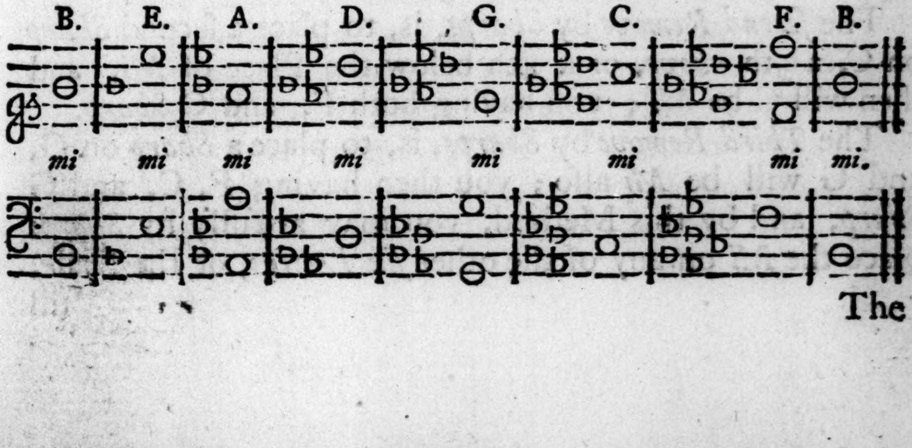
§ 2. *Of* Tranſpoſition, *of* B-M I.

Scholar. SIR, *I thank you for your* Definition *of the* two Natural-Keys; *but now deſire you'll inform me how to* Tranſpoſe, *remove, or change them into any other* Artificial-Keys.

Of B-M I, *Tranſpoſed by* Flats.

Maſter. To *Tranſpoſe*, or remove a Piece of *Muſick* from off one *Key*, and to ſet it on another, *Firſt*, you are to conſider, that B-M I is the *Maſter Note*, and governeth all other *Notes* in *Regular-Order*, both *above*, and *below* it, and cometh but once in every *Octave*; your Natural *Sharp Key-Note*, being the very next Degree above it, and your Natural *Flat Key-Note* the next Tone *below* it.—And ſecondly, that the *Quality* of the M I-*Note*, is always *ſharp* and chearful, and may be made *Flat*, by placing a *Flat* thereon, at the Beginning of the five Lines, which *Flat* changes the Place of *Mi*, to the Quality of *la*: Then, if *la* be there fixed, *Mi* muſt of Neceſſity be Tranſpoſed four Notes higher (or five lower) to E, that the *natural Semitones* may be kept in Regular *Diatonick-Order*. (This being called the *Firſt Remove* by a Flat.)

EXAMPLE *of* B-mi, *Tranſpoſed by* Flats.



The *Second Remove* by *Flats*, is, to place another *Flat* on E (that was *Mi* before) and then A muſt be *Mi* a 4 above, or a 5th below the Place whereon it ſtood before: Then you have both B and E Flat.

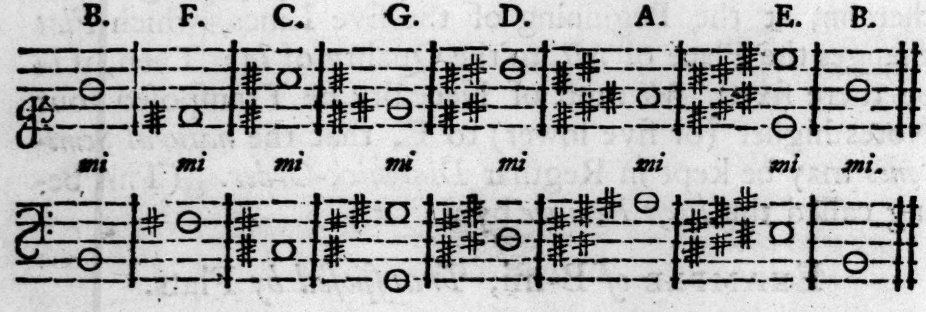
The *Third Remove* by *Flats*, is to *flat* A, and then D is *Mi*; you then having B, E, and A *flat*; and by this Method, you may by *Flats* artificially *Tranſpoſe* the *Mi* to any of the other *ſix Letters* in the *Scale* of *Muſick*, 'till you hunt it home again to its primitive Place: Obſerving, That,

{*From the* laſt Flat, *on Line or Space*, }
{Four Notes above, *the* M I *hath Place*. }

Of B mi, *Tranſpoſed by* Sharps.

To change *Mi* into *la* by *Sharps* on the five Lines, your *firſt Sharp* muſt be on F, and the *Mi* will be on F alſo: Your *Mi* being always with the *laſt Sharp*.

EXAMPLE *of* B-mi, *Tranſpoſed by* Sharps.



The *ſecond Remove* by *Sharps*, is, to place a ſecond *Sharp* on C, a 5th *above*, or a 4th below the Place of *Mi*, and then will C be *Mi*; you having both F, and C *Sharp*.

The *Third Remove* by *Sharps*, is, to place a *Sharp* on G, and G will be *Mi* alſo; you then having F, C, and G *Sharp*, and by this Method, you may artfully by *Sharps* place the *Mi* on any of the other *ſix Letters*, of the Scale, 'till you chaſe it Home to its firſt or primitive Seat, &c. —Obſerving that.

When that by Sharps *the* Mi-Note *doth remove,*
Laſt Sharp, and *Mi*, are both *five Notes above.*

☞ *N. B.* That in the *Natural Scale*, B is the *Sharpeſt Note*, E the next, and A the next, &c. for which Reaſon, B is *flatted* firſt, E next, and A next, &c. ſo that if B be *flatted*, E muſt not; but, if E be *flatted*, B muſt.—Alſo, F is the *flatteſt Note*, C the next, and G the next, *&c.* for which Reaſon, F is *ſharped* firſt, C next, and G next, *&c.* ſo that if F be *ſharped*, C muſt not; but, if C be *ſharped*, then F muſt; to bring the *Scale* into its *Natural-Diatonick-Order*. Mark-well this *Secret*.

By the two foregoing *Examples* of *Bmi*, (tranſpos'd on all the ſeven *Letters* of the *Scale*, by the regular placing of *Flats* and *Sharps*,) you ſee that all other Notes, in their *Regular-Diatonick-Order*, are tranſpoſed along with it; which, like ſo many *Attendants*, ſtand in their Order, and are governed by *Bmi*, both above and below; and take their Reſpective *Names* in *Artificial-Order*; as they do in their *firſt Natural-Order*; varying only with reſpect to *Line* and *Space*; and muſt be ſtrictly *ſolfa'd* accordingly, in every *Change* and *Cliff*, &c.

Scholar. *Why was* Tranſpoſition *invented*; *or*, *why may not* Bmi, *&c. always be kept in their* primitive Place?

Maſter. *Tranſpoſition* was contrived to bring every Compoſition, as near as poſſible, within the Limits of Voices, and the *five Lines*; by Reaſon many *Tunes* cannot be kept in ſuch Bounds, nor yet to be practicable, neither by *Voices*, nor by *Inſtruments*: — For, ſuppoſe a *Sharp-Key*, in *C-ſol-faut* in the *Tenor*, ſhould riſe eight Notes to the *Octave* or *Key above*, how could they be prick'd down without two *Ledger-Lines* above the *five*; or, how could any *Voice* perform it, unleſs I Tranſpos'd it *lower*? —— Then, if I ſet a *Sharp* on F, and place my *Key* four Notes lower on G, and prick down all other *Notes* of the Piece in their regular Diſtance, *above* and *below* it, it will ſtand better in the Compaſs of the five *Lines*, and more eaſy for both *Voice*, and Eye: And this is the very Reaſon that *Tranſpoſition* was invented, *&c.*

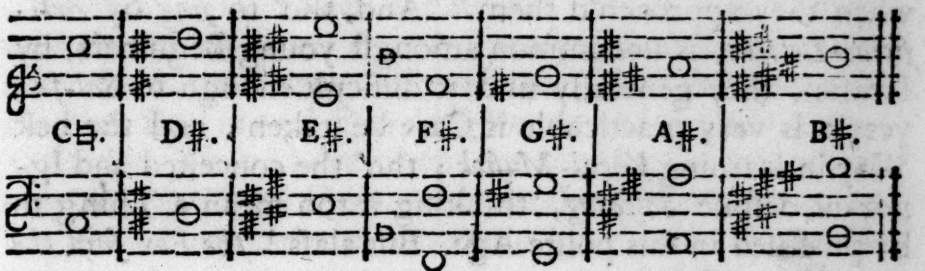
Scholar. *Many there are, who object againſt the* laſt Remove *of your* Table *by* Sharps *(where* E *is* ſharp'd, *and becomes* Mi ;) *and ſay, That* Remove *is farther than the* Rule *will bear, and that there are no* Places *for the* two Semitones, *by Reaſon* fa *ſhould not be* ſharp'd.

Maſter. I was once ſo ignorant myſelf, and even ſo confident as to aſſert it, by the ill Example of others; but ſince, by *Study* I know better, let me aſk thoſe who object this *Remove*, theſe two *Queſtions, viz.* 1ſt. *What Difference is there between* E Natural *and* F Natural? To which muſt be anſwered, *Half a Tone:* — and 2dly, *What Difference is there between* E Sharp, *and* F Sharp? To which again muſt be anſwered, *Half a Tone:* which *Queſtions*, I think are ſufficient to prove the *RULE*, to be as good even to the laſt, as it was at the firſt ſetting out.

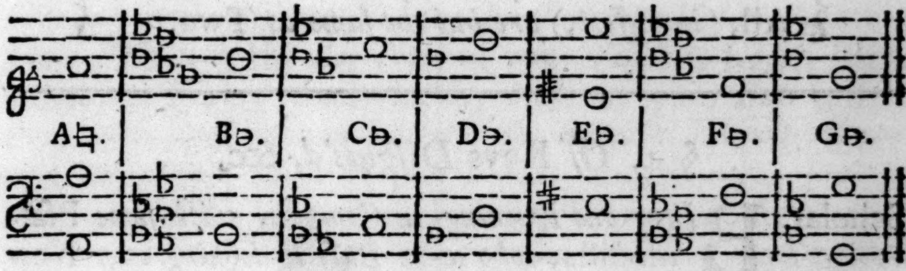
§ 3. *Of* Artificial-Keys.

ALL *Artificial-Keys* are formed to be the ſame in Effect, as the *Two Natural ones*, by placing the *Bmi*, or *Maſter-Note*, the very next Note either *above* or *below* the *Key-Note* you fix upon; whether your *Key* be *flat*, or *ſharp*.

EXAMPLES *of the Seven* Sharp Keys; *as* C-Natural.



EXAMPLES *of the Seven* Flat Keys; *as* A-Natural.



By theſe two *Examples* you ſee how every *Artificial-Key* is Founded, according to the *Two* original *Natural-Keys*; which when rightly *ſol-fa'd* according to the *Tranſpoſition* will be the very ſame in Effect. The Note herein printed, ſignifies the Key-note, which is the laſt Note of the Baſs, *&c.* of every Compoſition.

Scholar. *You ſay, that every* change *of* Key *muſt be* ſol-fa'd, *when* ſung, *according to the* Tranſpoſition; *pray muſt the* Letters *be changed in like Manner?*

Maſter. Yes, they certainly muſt, elſe you only Tranſpoſe the *Note Bmi*: And, altho' in *Inſtrumental-Muſick*, the Practitioners *play* by *Letters*, and play ſuch Notes *Flat*, or *Sharp*, as they are mark'd, yet all Perſons of *Judgment* know they are *all changed* in Effect as the *Natural-Key*, and place their *Flats*, or *Sharps* to bring their *Keys* into the ſame Order. It has always been my *Practice* to *teach* my

Scholars in the *Natural-Keys*, by *Letters*, as well as by *ſol-fa*, that they may the better underſtand the *Artificial* ones, when they approach'd them. And, tho' to *ſing* by *Artificial-Letters*, is uncommon amongſt young Beginners, by Reaſon, they generally find it difficult enough to *Sal-fa*; yet it is very practicable if Care be taken; and the beſt Way in learning *Vocal-Muſick*; tho' the conceited and Ignorant deſpiſe *Solfaing*, thinking it too mean a Thing to be practiſed in this polite Age. But alaſs! *the Fox ſaid the Grapes were Sour*.

Tho' Fourteen Keys *I've placed here in View*,
All, (*in Effect*,) *are but the ſame as* Two.

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§ 4. *Of* Keys *Diſguis'd*, &c.

Scholar. BEing *one Evening in Company with ſome* Pſalmodiſts, *who were Buſy in looking over* New Pieces *of* Muſick; *one amongſt the reſt, pull'd out a* new Book, wherein *the Word* Anonimous *adorn'd the Head of many Pages, on one particularly, I ſaw an* old Tune *ſtrangely diſguis'd, its* Key *being* G, *with* no Flats, *nor* Sharps *at the Beginning*; *but the* half-Tones *were reconciled to the* Natural-Key *by* accidental *Flats*, and it *Ended Sol*, or G.—This *Teacher* they extoll'd for his Judgment, to render him Famous; pray give me your Opinion about ſuch like *Pieces*.

Maſter. No Man, that has any Judgment in *Muſick*, will ever agree that ſuch a *Leſſon* can be either right or *practicable*; by Reaſon the *laſt Note* is neither conformable to the *Natural-Flat-Key*, nor yet to the *Natural-Sharp-Key*, it *ending* neither in A, nor yet in C: i. e. Neither *Fa*, nor *La*. Therefore, it is either ignorantly done, or only to puzzle the *Practitioner*: For every *Key* ought to be founded ed by *Tranſpoſition*, according to one of the *Two Natural* Ones.

Scholar. *Some* Tunes *I have alſo ſeen, in ſeveral* Parts, *wherein* the Mi *in one Part is* Tranſpoſed by *Flats*, and in other Parts, *by* Sharps; *pray tell me, if that be right or not, the Note* Bmi *in each* Part *being on one and the ſame Letter.*

Maſter. That I have often ſeen done for Curioſity Sake, only to *diſguiſe* the Piece, and puzzle the Performer; and tho' ſuch Parts may be perform'd by *Voices*; by Reaſon, *Voices* are conformable to *one Pitch*, yet, it will not do for *Inſtruments*; —— For Inſtance, Suppoſe your *Key* is E, with a *ſharp-Third*, and your *Mi* is on D in the *Baſs*, by *Sharps*; and alſo on D, in the *Tenor* or *Upper-Part* by *Flats*; Then is the *Key-Note* of your *Tenor* or *Upper-Part*, a *Semitone* lower, than the *Key-Note* of your *Baſs*; tho' they both End on one *Letter*: By Reaſon, E in the *Tenor* or *Upper-Part*, muſt be play'd *Flat*, and E in the *Baſs* is play'd natural.—But, ſuch Pieces will never do for *Inſtruments*, unleſs all *Parts* are *Tranſpoſed* one Way, as I before hinted.

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§ 5. Objections *againſt* ſol-faing.

Scholar. I *Am told by many* old Singers, *and alſo by many* Inſtrumental-Men, *That you give me and all your* Scholars *elſe, a deal of unneceſſary trouble, in obliging me to* ſol-fa *every* Note, *according to the* Tranſpoſition *of the* Mi; *and they alſo tell me, That I need not call every ſhort Minute* Note, *in the* Natural-Keys; *but only call all* Ty'd *or* ſlur'd-Notes, *by the Name of the firſt* Note; *pray give me your Opinion about that.*

Maſter. I know that many *old Singers* hate to hear others perform what they never could attain to; but let me aſſure ſuch *Practitioners*, that they were bred up in the dark, and will ever remain ſo, ſo long as they harbour that conceited Opinion; For can any *Tone* move ſo ſmooth by a *falſe Name*, as with its *Natural Name?* No, this turns the *Scale* of *Muſick* Topſy Turvey, and confounds the very *Firſt Rudiments*: beſides, when any Perſon thoroughly knows the *Natural-Order* of the *Scale*, how eaſy is it to keep the regular *Courſe* of *Notes* according to it, altho' they ſtand on contrary *Lines* and *Spaces*; by which Method, every Perſon learns every *Piece* of *Muſick Note by Note*, and by the very ſame *Names* as if they were always ſet in the *Natural-Key*.

As to *Inſtrumental-Men*, I have often heard them call their *Leſſons* F *ſharp*, or B *flat*, &c. meaning only that ſuch *Letters* were *flatted* or *ſharp'd* at the *Beginning* of the five *Lines*; and that they always obſerv'd to *play* ſuch *Letters flat or ſharp*, &c. and that they thought that was enough for them to Obſerve; and that all other Methods were uſeleſs: without having any Regard to either *Key*, or 3d; nor had they even ſo much Judgment as to know one *Key* from another.—But this we muſt excuſe, by Reaſon, now a Days, very few take any more Pains only juſt to know their 7 Letters.

Thus for want of a true Knowledge of *Keys*, *Sol-faing*, *Tranſpoſition*, &c. Conceit leads them into Error; not regarding the *Firſt Rudiments* of *Muſick*, *viz. Sol-faing*; which is *The CHIEF REMINDER of the Firſt Principles of Song*, &c.

§ 6. Tones *moſt to be Regarded.*

Scholar. S*IR, are there any* Remarkable Tones *in the* Scale *of* Muſick, *more to be regarded than others, whereby I may keep my* Voice *in the* Air *of the* Key, *when the* ſol-faing *of which is made difficult by* Tranſpoſition?

Maſter. Yes, there are ſome particular *Notes*, which being well regarded, ſerve in a great Meaſure as a *Guide* to keep in *Tune* on all the reſt, *viz.* The *PRINCIPAL TONES* are the *Key-Note*, and the *Mi*, which cauſes it to be either *Flat* or *Sharp*, &c. — Some there are who have only regard to the *Mi*; but as that comes but once in an *Octave*, I think it requires not ſo much Attention as *Fa*, which comes twice in an *Octave*, which *Tones* muſt always be ſunk or *Feinted*, whenſoever you hit upon them, or elſe you immediately loſe the *Air* of your *Compoſition*; for *fa* is to be regarded in your *Flat-Third*, to keep you in the *Air* of the *Flat-Key*: and in like Manner muſt you regard *la* of the *Sharp-Third*, which keeps you in the *Air* of the *Sharp-Key* alſo; for which Reaſon, ſuch *Tones* ought always to be kept in Memory, *&c.*

Firſt, have in Mind your proper-Key,
And Mi, *that doth all* Notes *elſe ſway:*
And well regard your Sharp-Third's La,
And not forget your Flat-Third's Fa.
Mind well your Sixths, *and* (*I preſume,*)
You'll always keep both Air, *and Tune.*

❀ ❀ ❀

CHAP. VI.

Of the ſeveral Intervals, Concords, *and* Diſcords: *and how to* compare *one* Part *of* Muſick *with another.*

Scholar. *WHAT Diſtances or* Intervals, *are called* Concords, *and what are* Diſcords; *and why are they ſo called?*

Maſter. *Concords* are ſuch *Intervals* as are *Tuneable* and *agreeable* to each other; that is, when *two* (or more different *Tones* ſound together, ſo as to be *Harmonious*, and Delightful to the Ear, *&c.* ſuch as the *Uniſon*, 3ds, 5ths, 6ths and their *Octaves*, *perfect*, and *imperfect*.

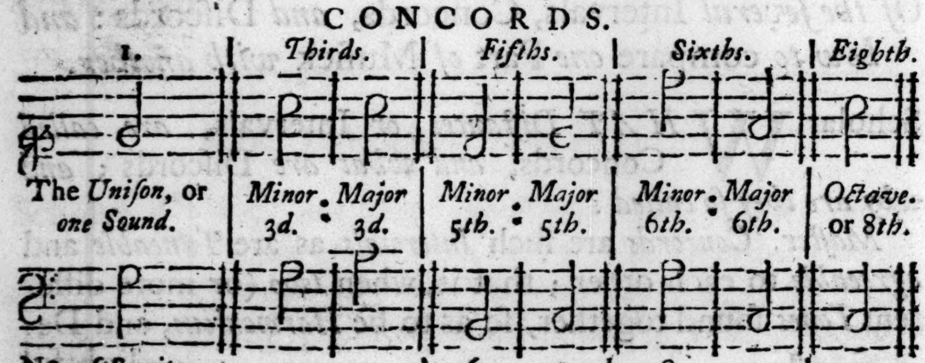
Diſcords, are ſuch *Intervals* as are *untuneable*, jaring, and *Diſagreeable*, ſuch as 2ds, 4ths, 7ths, and their *Octaves*, &c. both of which are either *Simple* or *Compound*. A TABLE of which you have, as follows:

A TABLE *of all the* Intervals *in* Muſick.

1	2	3	4	5	6	7	Simple *Intervals.*	
8	9	10	11	12	13	14	Double.	Compound *Intervals.*
15	16	17	18	19	20	21	Triple.	
22	23	24	25	26	27	28	Quadruple.	
29	&c.							
Concords.	*Diſcords.*	*Concords.*	*Diſcords.*	*Concords.*	*Concords.*	*Diſcords.*		

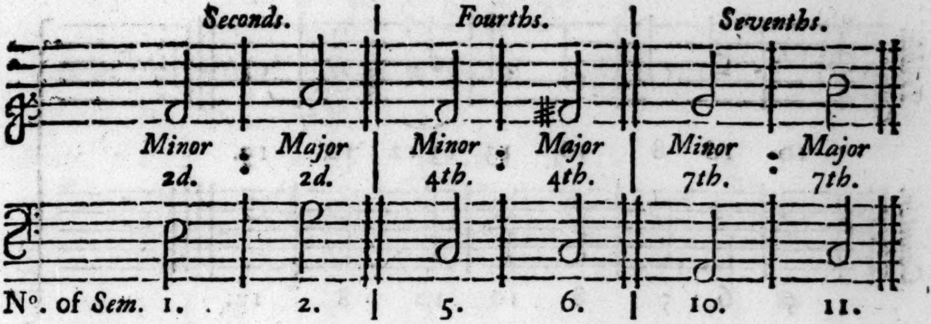
A *Simple Interval*, is without Parts or Diviſions. But a *Compound Interval*, conſiſts of ſeveral Leſſer *Intervals.*— The *Uniſon* is not an *Interval*, becauſe it is but *one Sound.*

The ſame by Notes; *with their Number of* Semitones.



DIS-

DISCORDS.



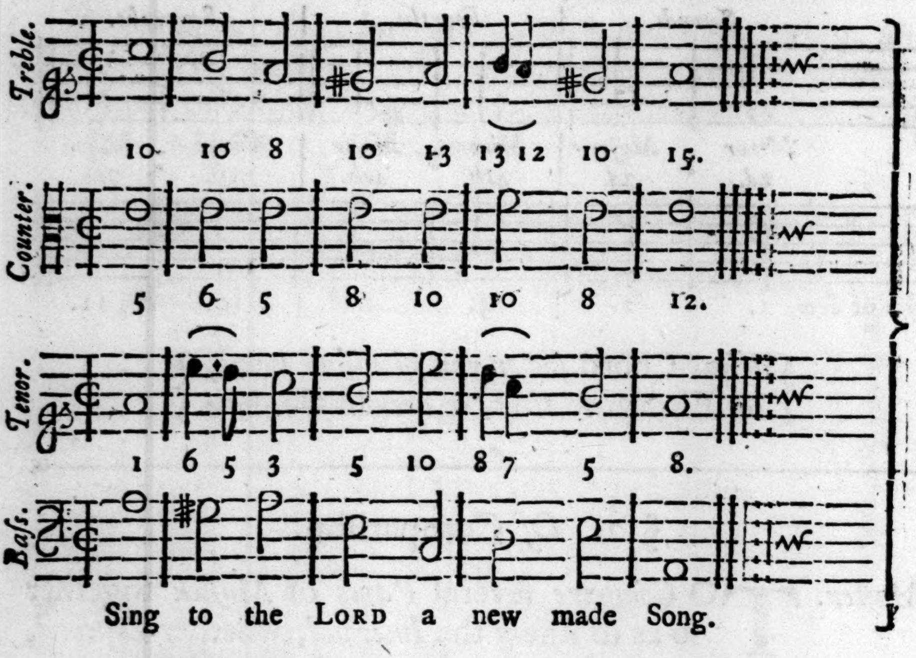
{*What* Chord *ſoe'er you pleaſe to name,*}
{*An* Eighth *to that, is deem'd the ſame.*}

---

§ 2. *Of* Compariſon.

Maſter. TO *Compare* ſeveral *Parts* of *Muſick* together ſo as to know the *Interval*, whether *Concord*, or *Diſcord*; you muſt firſt take the *Letter* whereon any *Note* ſtands in any one *Part*, and *compare* it to the *Letter* of the *Note* that ſtands in *Score* againſt it, in another *Part*, and count the *Diſtance* from one to the other, according to the *Scale* of *Muſick*; by which you may know how many *Degrees* a *Note* in one *Part*, is different from any *Note* in another *Part*; and what *Interval* it is, whether *Concord*, or *Diſcord*; and alſo what *Number* of *Semitones* each *Interval* contains; and whether that *Chord* be *Major*, *Minor*; or *Greater*, or *Leſſer*; *Perfect*, or *Imperfect*: The *Minor*, *Leſſer*, or *Imperfect* being always one *Semitone* leſs than the *Major*, *Greater*, or *Imperfect Chord*.

An Example of FOUR PARTS *Compared together.*



When Parts *together you* compare,
Conſult how many Half-Tones *are*
In ev'ry Chord: *which will Expreſs,*
To you the Greater, *and the* Leſs.

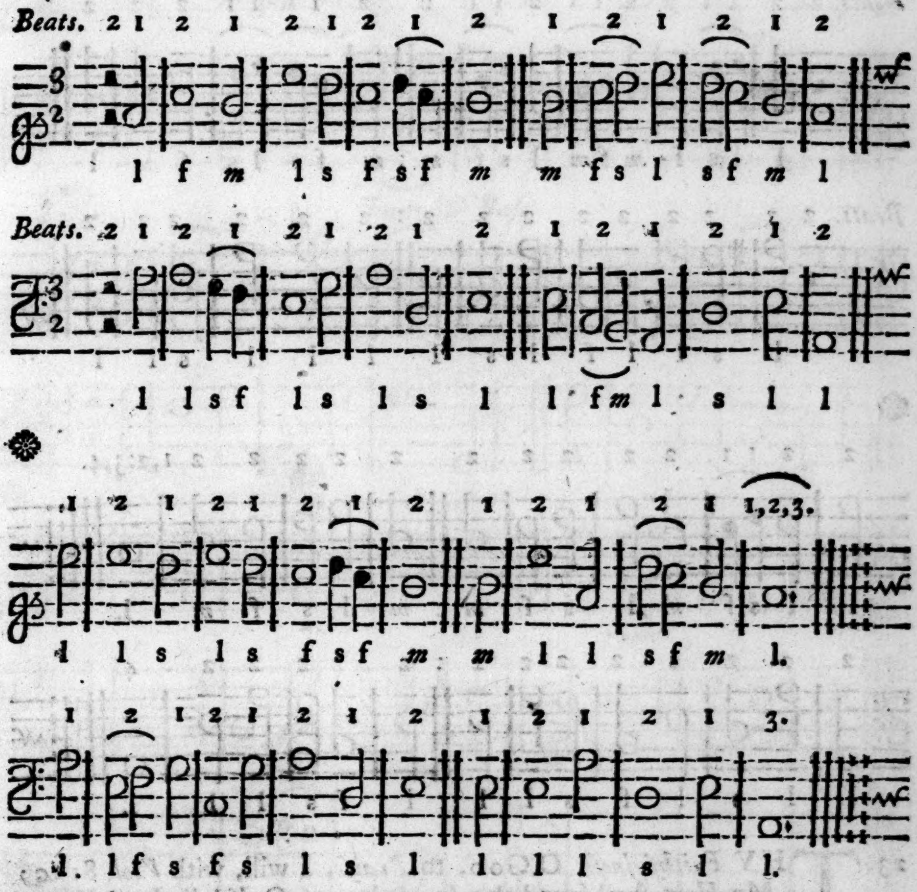
Having thus laid down all the Practical Rudiments *of* MUSICK *neceſſary for young Beginners*, *being* The Firſt Elements of Song *for all* Practitioners *in general: I ſhall next inſert Six* Pſalm Tunes, *by Way of* Leſſons; Sol-fa'd *for* Tuning, *and* Figures *over the* Notes, *ſhewing their* length *of* Time, &c.

§ 3. Of Psalmody.

LESSON I.

Worksop Tune. PSALM LXII. *W. T.*

(*A.* 2. *Voc.* Tenor & Baſs.)


Beats. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
l f m l s f s f m m f s l s f m l
Beats. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
l l s f l s l s l l f m l s l l
1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 1,2,3.
l l s l s f s f m m l l s f m l.
1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 3.
l l f s f s l s l l l l l s l l.

7 MY *Glory* and SALVATION doth on GOD alone depend:
HE is my *Strength*, my *Wealth*, and *Stay*, and ſtill doth me defend.

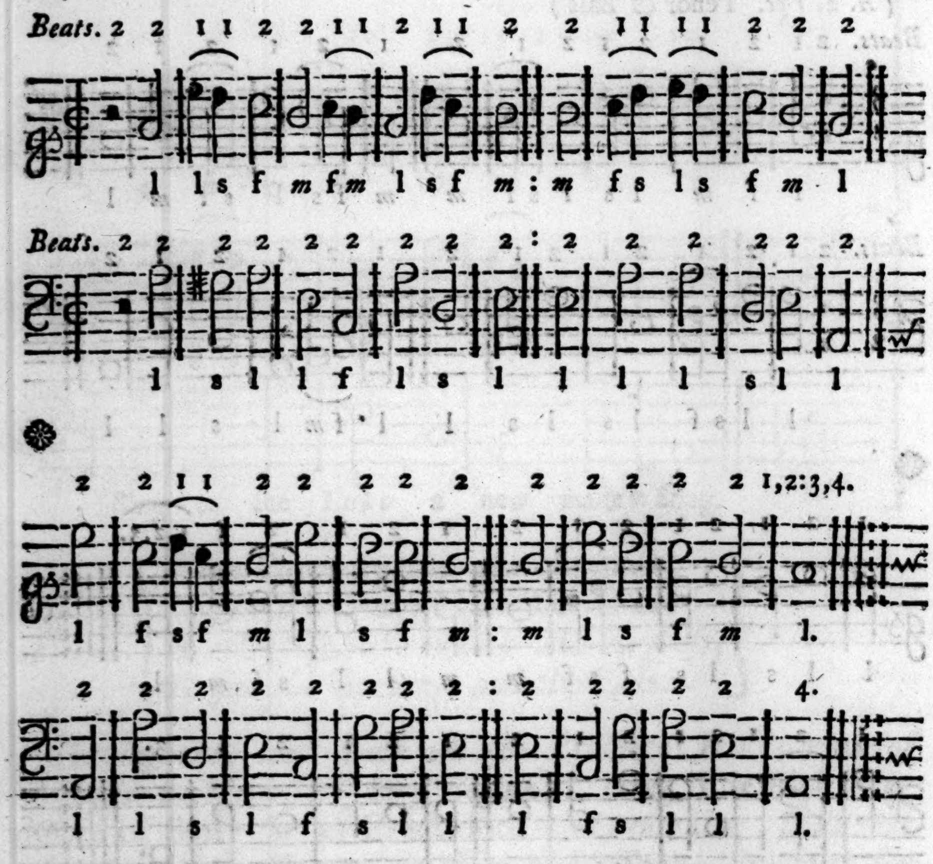
8 O put your *Truſt* in HIM alway, ye *Folk* with one accord:
Pour out your *Hearts* to HIM, and ſay, "Our *Truſt* is in the LORD.

To Father, Son, *&c.*

LESSON II.

St. *Edmond*'s Tune. PSALM LXXI. *W. T.*

(A. 2. Voc.)


Beats. 2 2 1 1 2 2 1 1 2 1 1 2 2 1 1 1 1 2 2 2
l l s f m f m l s f m : m f s l s f m l
Beats. 2 2 2 2 2 2 2 2 2 : 2 2 2 2 2 2
l s l l f l s l l l l s l l
2 2 1 1 2 2 2 2 2 2 2 2 2 2 1,2:3,4.
l f s f m l s f m : m l s f m l.
2 2 2 2 2 2 2 2 : 2 2 2 2 2 4.
l l s l f s l l l f s l l l.

23 THY *Faithfulneſs*, O God, to *Praiſe*, I will, with *Viol*, Sing:
My *Harp* ſhall ſound thy *Laud* always, O *Iſr'el*'s holy King!
22 For, Thou mine *Honour* doſt increaſe, and *Dignity* maintain:
Thou cauſeſt all my Grief to ceaſe, and *Comfort'ſt* me again.
24 My Mouth ſhall Joy, with pleaſant *Voice*, when I do Sing to Thee;
Alſo my *Heart* ſhall much *Rejoice*, for Thou haſt ſet me free.
25 My *Tongue* thy *Righteouſneſs* ſhall ſound, I daily ſpeak it will:
For Thou, with Shame, doſt them confound, that ſtrive to do me ill.

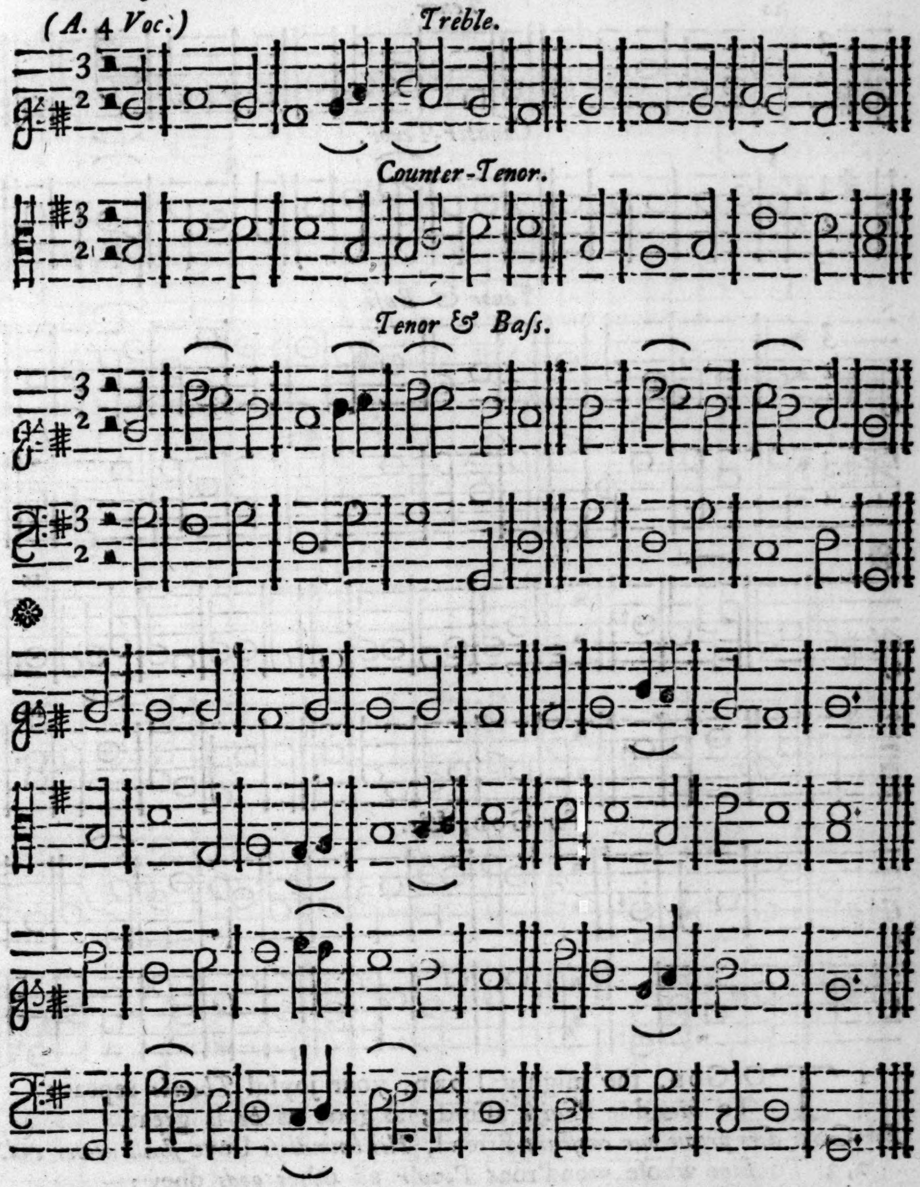
DOXOLOGY.

To Father, Son, *&c.*

LES-

LESSON III.

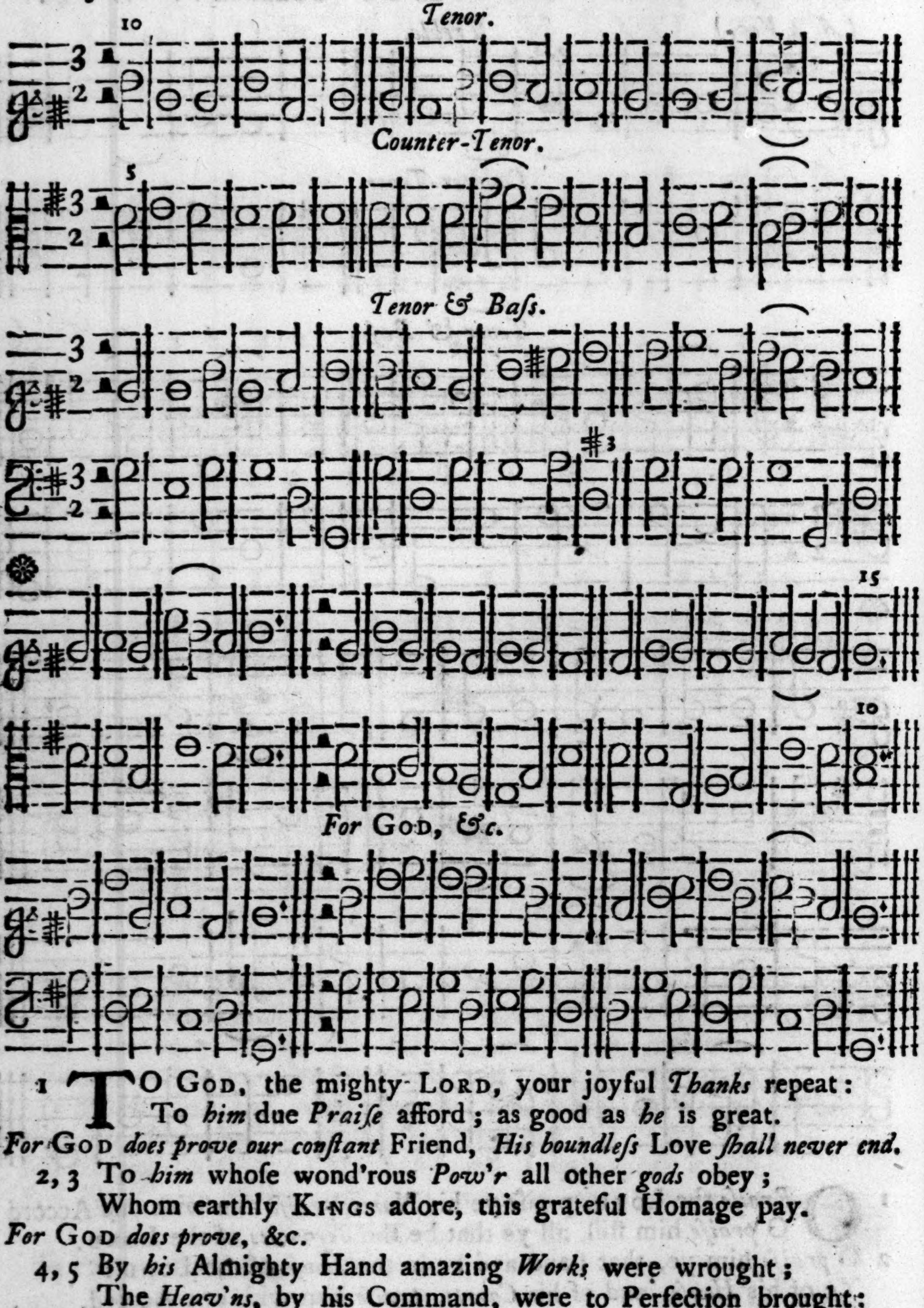
Axminſter Tune. PSALM CXXXV. *W. T.*



1 O *Praiſe* the LORD, praiſe ye his *Name, praiſe* him with one Accord:
O *praiſe* him ſtill, all ye that be the *Servants* of the LORD.
2 O *praiſe* him ye, that ſtand and be in the *Houſe* of the LORD:
Ye of his *Houſe*, and of his *Courts*, *praiſe* him with one Accord.
3 *Praiſe* ye the LORD, for it is good, ſing *Praiſes* to his Name:
It is a good and comely Thing, always to do the ſame.
4 For why? The LORD hath *Jacob* choſe, his very own ye ſee:
So hath he choſen *Iſrael* his *Treaſure* for to be.

LESSON IV.

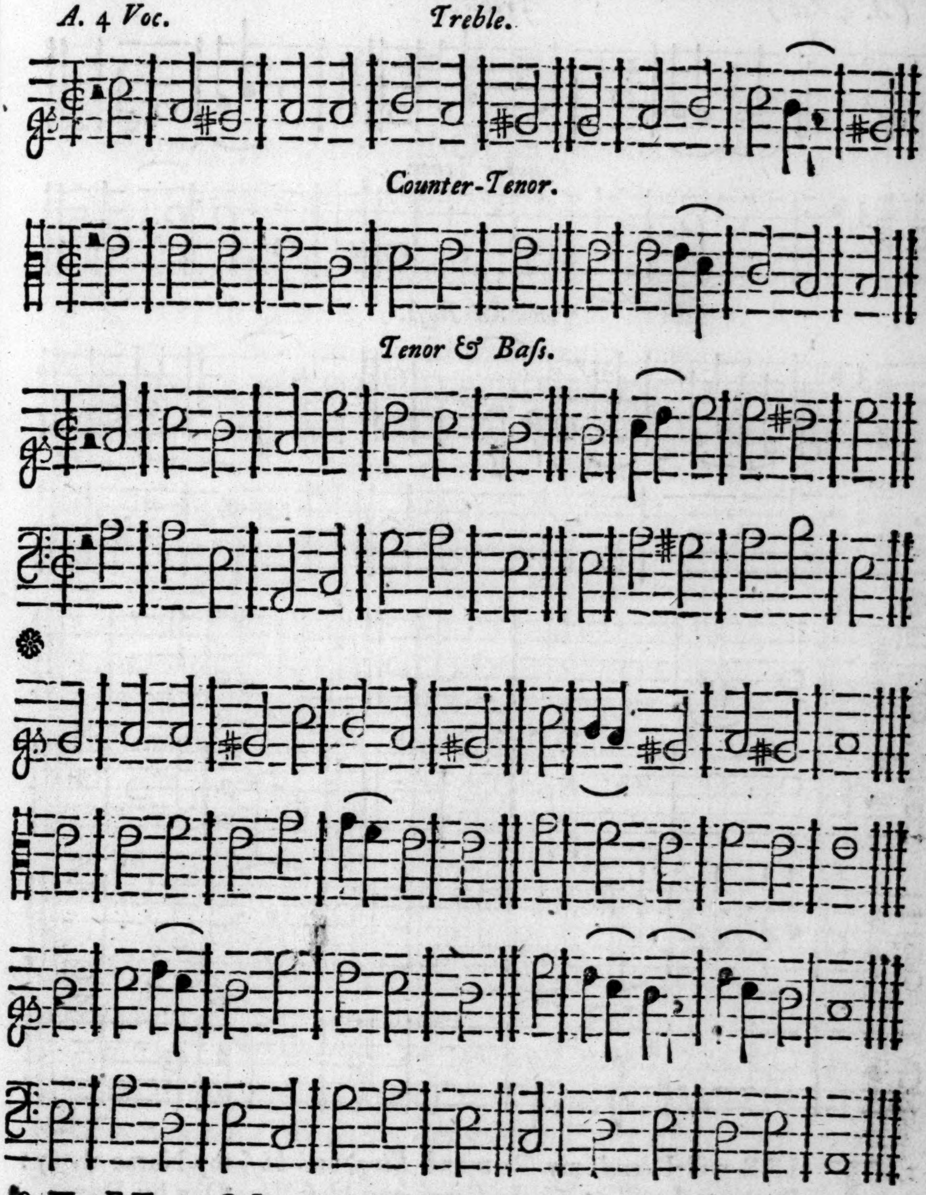
Yaxley Tune. PSALM CXXXVI, *New Verſion. W. T.*



1 TO GOD, the mighty LORD, your joyful *Thanks* repeat:
To *him* due *Praiſe* afford; as good as *he* is great.
For GOD *does prove our conſtant* Friend, *His boundleſs* Love *ſhall never end.*
2, 3 To *him* whoſe wond'rous *Pow'r* all other *gods* obey;
Whom earthly KINGS adore, this grateful Homage pay.
For GOD *does prove,* &c.
4, 5 By *his* Almighty Hand amazing *Works* were wrought;
The *Heav'ns*, by his Command, were to Perfection brought:
For GOD *does prove,* &c.
6, 7 He ſpread the *Ocean* round about the ſpacious *Land*;
And made the riſing Ground above the *Waters* ſtand.
For GOD *does prove our conſtant* Friend, *His boundleſs* LOVE *ſhall never end.*

LESSON V.

Wendover Tune. PSALM CXLIII, *New Verſion. W.T.*

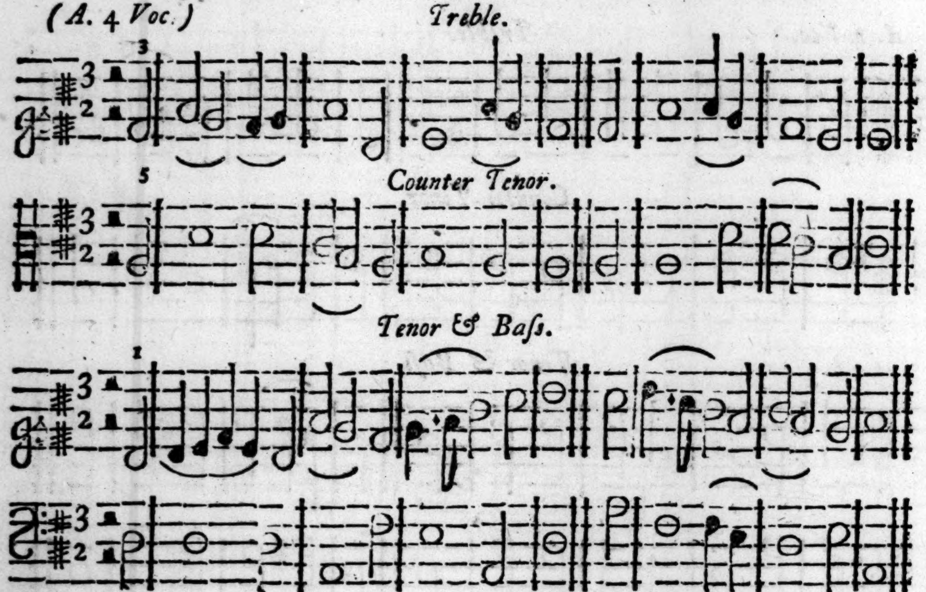


8 LET me, O Lord, thy Kindneſs hear, on *Thee* my *Hope* depends:
Teach me the *Way* that I ſhould go, my Soul to *Thee* aſcends.
9 Do *Thou*, O Lord, from cruel Foes preſerve, and ſet me free:
A ſafe *Retreat* againſt their Rage my Soul implores of thee.
10 *Thou* art my God, thy heav'nly *Will*, Lord, *teach* me to obey:
Let thy good *Spir't* conduct and keep my Soul in thy right Way.
11 O, for the Sake of thy great *Name*, revive my *drooping* Heart:
And, for thy *Truth*, to me diſtreſs'd, thy promis'd *Aid* impart.

LESSON VI.

Trinity Tune. PSALM CXLV. *W. T.*

(*A. 4 Voc.*)



1 THEE will I *laud*, my GOD and *King*, and *bleſs* thy Name alway:
For ever I will *praiſe* the ſame, and bleſs *Thee* Day by Day.
2 Great is the LORD, moſt worthy *Praiſe!* his *Greatneſs* none can reach:
From Race to Race, all ſhall thy *Works praiſe*, and thy Power *preach*.
3 I of thy glorious *Majeſty* thy Beauty will record;
And *meditate* upon thy *Works*, moſt wonderful! O LORD.
4 And all ſhall thy great *Pow'r*, O LORD, and mighty *Acts* declare:
And I to *publiſh* all abroad, thy *Greatneſs* will not ſpare.

☞ *For more* Leſſons *of* PSALMODY, *ſee my* New Royal Melody, &c.

CHAP. VII.

Containing ſome general Obſervations *on the* Embelliſhments, *or* Ornaments *of* Florid-Song.

AS the Light of every ART and SCIENCE is convey'd unto us, by laborious *Writers*, for our Improvement, how much the more ought we to conſult ſuch good AUTHORS as are gone before us! to whom we are beholden, in ſome Meaſure, for all we know; whoſe *Names* not only ſhone in their Days, in paſt Ages, but will, in thoſe to come, never loſe their Luſtre! and whoſe *Works* are their laſting *Monuments* to all Poſterity.

I could mention a great Number of *Authors*, who took vaſt Pains in the ART of MUSICK, and made great *Improvements* thereunto, whoſe Bodies have laid many Years moldering in the Duſt, yet their Names will never be forgotten by the *Ingenious*, who daily converſe with both the *Living* and the *Dead*; and improve from the *latter*, as well as from the *former*.

The ingenious Mr. *Morley*, in his TREATISE, (wrote by him, above 150 Years ago) in *Page* 179, greatly complains of *Ill Performers* of Church MUSICK, who (like ſome of ours, now-a-days) loved always to be heard above their *Fellows*, without having the leaſt Regard to know the Excellency of *Divine Muſick*, who ought as well to ſtudy the *Beauty* of the WORDS, as the Knowledge of the *Muſick*; ſo as to draw the Ears of the Hearers (as it were) with Chains of Gold to the Conſideration of HOLY *Things*, &c. &c.

And as no *Reader* can well underſtand what he reads, until he knows the *Spirit* of his *Author*, and can (as it were) *perſonate* him, to know his real *Geſture*, *Temper*, and

Diſpoſition, at every Turn; even ſo, no *Singer* can perform as he ought, unleſs he knows the Beauty of his *Words*, ſo as to give them that *Expreſſion* as becomes the Subject; and to deliver them in ſuch a manner as to *ſtrike* the *Audience:* without which he never can *ſing* either to delight himſelf, or his Hearers; unleſs he is a very conceited Coxcomb, and rejects all manner of *Inſtructions*.

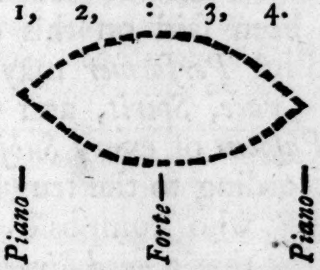
The firſt, and principal *Embelliſhment* of a *good Singer*, or Performer, is to *Read well*, ſpeak in a good *Dialect*, and expreſs his *Vowels* very diſtinct; always pronouncing *ty*, or *cy*, as *tee*, or *cee*, unleſs it be where the ſtrictneſs of the *Poetry* obliges to the contrary: and always to perform in *good Time*, without Affectation. Great Care muſt always be taken, that you not make yourſelf the Object of the Hearers Ridicule, by *bad Geſtures* of Body, and *ill Grimaces*; (a Thing much *now* in Vogue among the Conceited;) but, that you always uſe a *free* and *open Expreſſion*, and *act* in ſuch a manner as is ſuitable to the *Air* and *Paſſion* of the *Subject*, whether it be *grave*, *chaſte*, or *merry*, &c.

Let all young Beginners *Sol-fa* all Things well at firſt, and that *ſlow*, *ſtrong*, and *ſteady*; and not *ſound* thro' the *Noſe*, with their *Teeth* ſhut; nor yet with a *fainting Voice*; for a *Falſetto* will ſoon ſpoil a good Voice, eſpecially a *Treble:* and always take Care to ſing STANDING, leſt you ſpoil the *Organization* of the Voice; whereby you may ſing *Forte*, or *Piano*; i. e. hold out the *Swell* of any *Note:* and *embelliſh* all *Sounds* at Pleaſure, with *Trilloes*, *Appoggiaturas*, or *Tranſitions*, &c. See *Page* 18, 29. And, as it is a *Maſter*'s Buſineſs to *Invent*, it muſt, in like manner, be the *Scholar*'s Buſineſs to *Copy*, and follow the beſt *Authors*; and to extract Honey from all Flowers: for Perſons of *good Spirits* will always endeavour for the beſt Company, and ſtrive to imitate them in what they do; in order to *improve* in Performance, and to gain an univerſal Eſteem of their Superiors.

Another good Caution I would give to the *Performer*, is, that he always ſo manage his *Reſpiration*, that he never wants *Breath*, when he has the moſt Occaſion for it, nor be perceiv'd to take in *Breath* in the *middle* of a *Word*; and that he never holds any Thing before his Mouth to ſtop the *Tone* of his *Voice*; for no *good Singing* ever was heard, from any Perſon of ever ſo much Skill, that did not, in ſome meaſure, conform to the before written *Precepts*, &c. &c. &c.

There are *Five* proper *Embelliſhments*, that every good voiced *Performer* ought to obſerve, *viz.* The putting forth the *Voice* in *good Order*: The *Appoggutaria*: The *Shake*: The *Gliding*, or *Slur*: and the *Dragg*, which is rather a very *ſlow Shake*, than a *Diviſion*.

From what has been before hinted, concerning the *Ornaments* of FLORID SONG, it is to be *noted*, by every *Practitioner*, whether *Vocal* or *Inſtrumental*, that all *Sounds* have their *Shape*, tho' they differ in *Tone*, with reſpect to their *Acuteneſs* and *Gravity*: and that every *Sound* (eſpecially ſuch as are of long Continuance) may conſiſt of *Three Terms*, from its being *firſt* put forth, to its *laſt* Degree of being heard; *viz.* Its *Piano*, its *Forte*, and then its *Piano* again, when it *terminates*; as thus:



But, to *explain* myſelf in plainer *Terms*: Suppoſe the *Sound* of the above *Note* conſiſts of 4 *Beats*, the *firſt* is begun very *ſoft*, and ſwelled to its *extream* Degree of *Loudneſs*, 'till it paſſeth by 2, its ſecond *Beat*; and then the other half of its *Time*, 3, 4, *decreaſes* in its *Loudneſs*, 'till it ends its *Time* at 4, as *ſoft* as it *firſt* begun. The like may be obſerv'd of all *Sounds* or *Notes* whatſoever, let their *Number* of *Beats*, or Lengths of *Sound* be as they will: So that any *Sound* is made *ſtronger*, or *weaker*, according as the *Moving-Force* of the *Air*, is more or leſs, on the *ſonorous Body*; this being according to Sir *Iſaac Newton*'s 2d *Law* of *Nature*, &c. The Reaſon why I have diſcover'd this *Secret* to the World, proceeds from that abominable, and *new-fangled* Practice of ſome of our *ignorant* and *conceited Pſalmodiſts*, which greatly offends all *good Maſters* in our Age, and renders their *Compoſitions* as ridiculous as the Performers do themſelves; who, with many antick *Geſtures* of *Body*, and wry Faces, *end* their *Notes* as harſh, ſtunt, and as loud, as if they cough'd their *Notes* out of their Throats; and *end* with no more *Tone* of *Muſick* than if they had ſtruck them out of a *Stone*; which is as contrary to the Nature and *Laws* of *Harmony*, as Darkneſs is from Light; or as if they had dropt themſelves *inſtantly* from an high *Precipice*, inſtead of ſliding down eaſy.

On the contrary, a *good Organiſt* never will *touch* in this manner, on any *long Note*; but *preſſeth* his *Key* gently down, till he has open'd the *Palate* to its full *Width* and *Loudneſs*, and then raiſes up his Finger gently again, and *ends* his *Sound* as *ſoft* as a natural Eccho, *&c. &c.*

From what has been ſaid on this elegant *Branch* of MUSICK, every ſkilful *Performer* may, with Diligence, eaſily *perform* with *Grace*, *Spirit*, and GRANDEUR; and *expreſs* the ſeveral *Paſſions* of every *Subject*, whether it be *grave*, or *merry*, according to the true Intent and Meaning of the AUTHOR who compos'd it; which is the greateſt *Accompliſhment* that a *good Singer* can be endow'd with.—And here I conclude my *Diſcourſe* on the *Firſt Rudiments*, *Principles*, or *Elements* of *practical* MUSICK.

Yours, W. TANS'UR, *Senior*.

End of the Firſt BOOK.

A New

A
New *Muſical* GRAMMAR,
AND
DICTIONARY:
OR,
A General INTRODUCTION
TO THE
Art of Muſick.

BOOK II.

CONTAINING,
Such plain and eaſy DIRECTIONS as are neceſſary for *Tuning* and *Playing* on the *Organ*, *Harpſichord*, *Baſs-Viol*, *Violin*, *Flute*, *Hautboy*, or *Baſſoon*, &c. with RULES for *Tuning* of *Bells*, and *Pricking* of *Chime-Barrels*; and the *Structure* of an *Organ* conſidered in all its curious Branches: With a *new-invented Muſick* TABLE for the *Blind*, and Variety of SONGS, in *Two*, *Three*, and *Four* Muſical *Parts*, for *Voice* or *Inſtrument*.

The Organ'*s* Structure'*s here ſet forth in View,*
The Viol, Hautboy, Flute; *and* Scales *moſt new:*
How Peals *are* Tun'd, *and how the* Chimes *do* play;
And chearful SONGS *to drive* dull Cares *away*.

The THIRD EDITION, with large ADDITIONS.

By WILLIAM TANS'UR, Senior, *Muſico-Theorico*.

LONDON: Printed for *James Hodges*, near *London-Bridge*.
Alſo ſold by the AUTHOR; and by his SON, late *Choriſter* of
Trinity-College, in the *Univerſity* of *Cambridge*. M.DCC.LVI.

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CHAP. I.

Of the ORGAN, *and its* Antiquity, *&c.*

THE ORGAN, is the largeſt, and moſt *Harmonious* Wind *Inſtrument* of any other; it being a *Collection*, or *Imitation* of all other *Inſtruments* whatſoever, ſuch as *Trumpets*, *Hautboys*, *Flutes*, *Cornets*, &c. and differs as to *Largeneſs*, Number of *Stops*, and *Ornament*, according to the *Art* of the *Builder*, and *Charge* laid out upon them: *viz.* from 50 to 10,000 Pounds.

A very Grand ORGAN contains (or mimicks) theſe following *Inſtruments*, whoſe *Names* are uſually written or printed on Scraps of Paper, and paſted on the *Organ*, juſt by the *Handle* of their reſpective *Stops*; which the *Organiſt* opens or ſhuts at Pleaſure, by drawing the ſeveral *Regiſters* in, or out; appearing thus:

Names of STOPS.

Ch Vox Humana.
Ch. St. Diapaſon.
Gr. Violoncello.
Gr. Flute.
Gr. Baſſoon.
Gr. Mixture, *or* Furniture.
Gr. Sackbut.
Gr. Larigot.
Gr Twelfth.
Tremblant.
Ch. Mixture.
Ec. Hautboy.
Ec. Fifteenth,
Gr. Trumpet.
Gr. Seſquialtra.
Gr. Tierce.

Ch. German-Flute.
Ch. Flute.
Ec. Clarion.
Ch. French Horn.
Ec. Flageolet.
Ch. Crombhorn.
Gr. Principal.
Gr. Cornet.
Ch. Principal, *or* Flute.
Quintadena.
Gr. St. Diapaſon.
Gr. Tenth.
Ch. Trumpet.
Gr. St. Diapaſon.
Op. Diapaſon.
Gr. D. D. Diapaſon.—*&c. &c.*

ABBREVIATIONS.

Ch. for *Chair.*—*Gr.* for *Great.*—*Op.* for *Open.*—*St.* for *Stopt.*—*Ec.* for *Eccho*, or *Swell.*—*D.* for *Double.*

To give an exact *Deſcription* of every individual *Inſtrument* before-mentioned, would make a Volume of itſelf, which I ſhall now omit; and ſhall only obſerve, that whenſoever a *Full Organ* is play'd, many *Inſtruments* ſpeak together, and that from one ſingle *Finger*, or *Key*, &c.

The *Organ*, is a very *ancient Inſtrument*, even before the *Flood*, as is recorded in *Gen*. iv. 27. where *Jubal* the 6th (*Noah*'s Brother,) is ſaid to be "*The Father of all ſuch as* "*handled the* (Harp) *or* Organ": Yet it is agreed, that it was but little uſed 'till the *Eighth Century*; and ſeems to be borrowed from the *Greeks*.

Cteſbes, of *Alexandria*, in the *Reign* of *Ptolemy Evergetes*, about the 3782d Year of the World, (or 166 Years before Christ, being about 1910 Years ago) is ſaid to be the very firſt that *invented* ſuch *Organs* that play'd by compreſſing the *Air* with *Water*, which is ſtill practiſed in many Places; which were greatly improved by *Archimedes* and *Vitruvius*; *Vitruvius* deſcribing an *Hydraulick-Organ*, in his 10th Book of *Architecture*, or an *Organ* that play'd by *Water*.—The Emperor *Julian* having an *Epigram* in Praiſe of it.—There are ſeveral *Hydraulick-Organs* in *Italy*, in the *Grotto's* of their *Vineyards*, &c.

St. *Jerome* mentions an *Organ* that had 12 Pair of Bellows, which might, with Eaſe, be heard 1000 Paces, or near one *Engliſh* Mile; and another at *Jeruſalem*, which might be heard from thence to the *Mount of Olives*.

I am inform'd, that there is a large and beautiful *Medallion* (or a *Medal* of a very large Size) of *Valentinian*, in the Cabinet of Queen *Chriſtina*, of *Sweden*; and that on the Back-ſide thereof, is a fine *Hydraulick-Organ*, with two *Figures*, repreſenting two Men, one on the right Side, and the other on the left, ſeeming to *pump* the Water that plays it, and liſten to the *Sound*: It having only *Eight Pipes*, erected on a round *Pedeſtal*, with this Inſcription: PLACEA SPETRI. (*Quere, if rightly copied.*)

There is alſo an *Organ* in the Cathedral of *Ulm* in *Germany*, that is 93 Feet high, and 28 broad; the largeſt

Pipe being 13 Inches *Diameter*, and has 16 Pairs of *Bellows.—The above Account I have copied from many curious and credible Writers.*

As to the *Structure* of an *Organ*, it is beſt deſcribed by ſuch as build them ; nevertheleſs, I will give you the beſt Account I am able ; not only by *reading* ſuch *Authors* as have wrote entirely on this Subject, but by being a Party concern'd in ſuch-like Erections, knowing therein every individual Movement.

§ 2. *A Deſcription of the* Structure *of an* Organ, *&c.*

OUR *Modern Organ* is greatly improv'd to thoſe in former Ages, it now conſiſting of a *Buffet*, containing various *Rows* of *Pipes:* The *Size* of an *Organ* being always from the *Length* of the *largeſt Pipe* ; whether it be of 32 Feet, 16 Feet, 8 Feet, 4 Feet, or of 2 Feet, *&c.* And the *Quality* of *Sound* depends on the *Widths* and *Lengths* of the *Tubes* or *Pipes*, *Tongues* and *Reeds*, &c. whether the *Tone* be more or leſs *Grave*, or *Acute*.

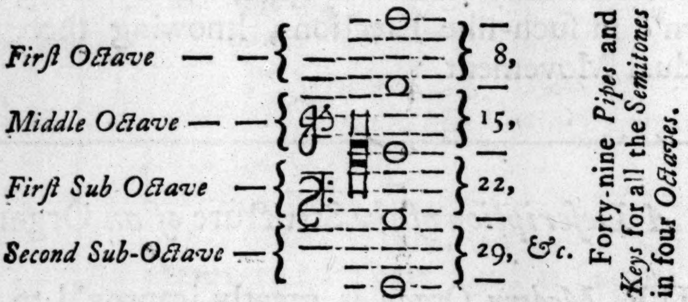
Our great *Church-Organ* hath generally *Two Parts*, viz. The *Main-Body*, or *Great-Organ* ; and the *Poſive-Organ*, or *Little-Organ* ; which is generally placed before the *Great-Organ*, behind the *Organiſt*, or, commonly call'd the *Chair-Organ*.

When an *Organ* has but *one Body*, it has but *one Set* of *Keys* ; but when it has a *Poſive-Organ*, then it has two or three ; and ſome *large Organs* have four, or five Sets of *Keys* ; and ſome large *Pipes* have *Pedals*, which are put down by the *Feet*, to lift up the ſeveral *Keys*, *Stops*, or *Touches* thereof ; ſome Perſons being ſo dexterous as to *play* with both *Feet* and *Hands* together.

The ſeveral *Keys* of an *Organ* are generally divided into *four Octaves*, (or four times Eight) the *firſt Octave* taking

13 *Pipes*, or *Keys*, to compleat the 12 *Semitones* of the *Octave:* but the *inner Octaves* take but 12 *Pipes*, to each, by reaſon, that *Pipe*, or *Key*, which *endeth* one *Octave*, *beginneth* the next, *&c.*

Four Octaves *on the* ORGAN.



N. B. That the Word *Sub*, is a *Latin* Word, and ſignifies *Below*.

Thus every *Octave* is divided into 12 *Semitones*, 7 of which *Keys* being *Black*, which give the *Natural Tones*, and 5 *White*, for the *Artificial Flats*, or *Sharps*; ſo that the whole, in Four *Octaves*, contains 49 *Pipes* or *Keys*: But ſome *Organs*, *Harpſichords*, and *Spinnets* have the *Natural-Keys White*, and the *Artificial* ones *Black*. Some *Organ-Builders* have added a *Third Sub-Octave*, or *Pedals* of two or three *Octaves* lower; ſo the Number of *Stops*, and *Octaves* on an *Organ*, are uncertain.

Our *Organ-Builders*, or *Harpſichord-Makers*, have a *Scale* or *Diapaſon*, whereby they *regulate* the *Lengths*, *Thickneſs*, *Tenſion*, &c. Having a large C at the End of a *Line*, and by looking into the *Table* or *Scale* for ſuch a C, they find that the *Line* ſo mark'd, is the *Meaſure* of the *Pipe* or *Chord* deſtined to *ſound* the *ut*, or C, of the *lower Octave*; but if a ſmall *c*, it is the 2*d Octave*; if $\overset{c}{c}$, the 3*d Octave*; and if $\overset{c}{\underset{c}{c}}$, it is the *Sound* of the 4*th Octave*, &c. and from this *Scale*, *Rule*, or *Diapaſon*, our *Muſical Inſtrument Makers* adjuſt the *Pipes* of their *Organs*, cut the *Holes* in their *Flutes*, *Hautboys*, &c. in a due *Proportion*; in order to perform any *Tone* or *Semitone*.

N. B. That if a *Square* be divided into 8 *Parallelograms*, the *Points* wherein a *Diagonal Line* interſects all the *Parallelograms*, will expreſs all the *practical Intervals* in *Muſick*; and on this *Principal* is their *Diapaſon* founded.

☞ *To gratify my own Curioſity, concerning a true* Concert Pitch, *I have lately occaſion'd a* Pitch-Pipe *to be made*, (by an ingenious Workman, *in* Northamptonſhire) *whoſe* Diameter *is juſt* one Inch, *(both ways) and whoſe* Mouth *is*, *in* Width, 2 Thirds of its Diameter, *and its* Depth, *from the* Lip *to the Edge of* Cutter, *is* $\frac{1}{3}$*d of its* Diameter; *and find, by the ſaid Experiment*, that 4 Inches *and* $\frac{1}{4}$*th of* Cubic Air, *contain'd in the* Tube, *between the* Lip, *or breaking out of the* Air *from the* Language, *to the End of* Stoper, *or* Regiſter) ſounds *the* Note C Solfaut, Concert, *or* Opera-Pitch, *for a* Vocal Performance, *&c. from which all other* Notes *may be proportioned.*—The *Lombardy*, and *Venice Pitch*, is a Tone higher than ours, or theirs at *Rome*.

To *play* on an *Organ*, is, to preſs down the ſeveral *Keys* or *Stops* with the *Fingers*, (or if *Pedals*, with the *Feet)* in order to open the ſeveral *Valves* or *Plugs*, which correſpond lengthwiſe with as many *Holes* as there are *Rows* of *Pipes* on the *Sound-Board*; the *Holes* of each *Row* being *opened* and *ſhut* by a *Regiſter* or *Ruler*, pierced with a *Hole* againſt each *Pipe*; and by drawing the *Regiſter*, the *Holes* of one *Row* are all *opened*; becauſe the *Holes* therein correſpond with thoſe of the *Sound-Board*; ſo by *opening* a *Valve*, or *Pallet*, the *Wind* brought into the *Sound-Board*, (by ſeveral Pairs of *Bellows)* finds a Paſſage into the *Pipes*, which correſpond with the *open Holes* of the *Sound-Board:* But, by puſhing the *Regiſter*, the *Holes* thereof, (not anſwering to any of thoſe of the *Sound-Board*, that *Row* of *Pipes* anſwering to the puſhed *Regiſter)* are *ſhut*, &c.

Hence it is, that by *drawing* ſeveral *Regiſters*, called *Stops*, various *Rows* of *Pipes* are *opened*; (or ſeveral *Rows* together, if the ſame *Regiſter* correſponds thereunto;) from which the *Pipes* become either *Simple* or *Compound*.—*Simple*, is when *one Row* anſwers to *one Regiſter*; and *Compound*, is when *one Regiſter* anſwers to *ſeveral Rows*: Hence the *Organiſts* ſay, that *A Row is Compound*, when ſeveral *Pipes ſound* or *play* together, by only preſſing down one *Key*; according as the *Holes* and *Regiſter* have Communication with each other, &c.

The *Movements* of an *Organ*, from the *Key* to the *Wind-Cheſt*, are as follow.

A *Sticker*, is a little Piece of Wood about one Third of an Inch Square of any ſuitable Length, having a Piece of *Wire* ſtuck in at each End; which reſts on any *Key* or *Lifter* in a little *Hole*; and lifts up the *Backwell* at the Top.

A *Backwell*, is a flat Piece of Wood hanging on a center like a *Beam*, in order to be lifted *up* by a *Sticker*, or to be pulled *down* by a *Tracker*.

A *Tracker*, is a thin Slip of Wood, with a *Hook* of *Wire* at each End, to *pull down* any other Movement; which if made only of *Wire*, it might probably have too much Vibration.—*Trackers* have ſometimes a ſmall *Screw* at one End, which runs thro' the End of a *Backwell*, and is faſtened by a *Bur* of Leather, as a *Screw Nut*, in order to give every *Key* a true *Bearing*, that one *Touch* may not be ſtronger than another.

A *Role-Board*, conſiſts of many *Rolers* of various Lengths, in which two Iron *Triggers* are always ſtruck, to hang the other *Movements* to, in a direct, and *perpendicular* Order from the *Keys* to the *Wind-Cheſt*.

The *Wind-Cheſt*, contains a ſet of *Clacks* or *Valves*, according to the Number of *Notes*, of which the *Organ* conſiſts; which are either pulled *open* by *Wires* or *Trackers*; or puſhed down by *Stickers*, in order to let the Wind into the *Foot* of the *Pipe*; which *Clack* or *Pallet* ſhuts again as ſoon as the *Finger* is off the *Key*, by a Wire *Spring* that is fixed under it: The *Wind* being always confined in the *Cheſt*, either by little *Stoppers* of ſtiff Leather fixed to each *Tracker*, (from every *Pallet)* under the *Wind-Cheſt*; or by a little *Wind-Bag* of fine pliable Leather, round every *Tracker* within the *Wind-Cheſt*.

A *Conduit*, is a ſmall *Pipe* of Lead faſtened into any *Hole* of the *Sound-Board*, over the *Wind-Cheſt*, in order to convey the *Wind* into the *Foot* of many *Pipes* at a Diſtance, when there is not Room for ſuch *Pipes* to ſtand on the *Sound-Board*; ſome being 3, 4, 5, 6, 7, 8, or more Inches *Diameter*, and 10 or 12 Feet long: For which Reaſon, many *Pipes* are doubled, like the Tubes of *Baſſoons*, &c. and many laid Lengthways at a great Diſtance.—*Conduits* are alſo uſed to convey the Wind from the *Bellows* to the *Wind-Cheſt*, but then, ſuch are commonly called *Wind-Pipes*.

The *Bellows* of an *Organ* are always *double*, having a *Clack* in the *middle Board*; the under folds are called *Pumpers*, and the upper, *Feeders*, which keep a *conſtant Blaſt*; having ſuitable Weights laid on the Top, as Occaſion requires: Large *Organs* having many Pairs of *Bellows*, blown by a Perſon employ'd for the ſame Purpoſe; and ſome ſmall ones are blown only by the Foot of the Player.

The *Swell* and *Eccho*, is a certain Number of *Stops*, or *Pipes* fixed in a cloſe Caſe, which is opened by two *Doors*, or by a kind of *Saſh*, which is opened more or leſs, as the *Organiſt* pleaſes, by ſetting his Foot on an Iron *Treadle*; whereby he can Play *Forte*, or *Piano* at Pleaſure: For, the wider he opens his Doors, the more loud the *Organ* is heard; which being quite ſhut, it ſounds like an *Eccho*, as if a great Way off, &c.

Of *Organ-Pipes*, there are *two* Sorts, *viz.* one Sort, whoſe Mouths are like *Flutes*; and the other Sort with *Reeds*. The *firſt*, are termed *Pipes of Mutation*, and conſiſt of a *Foot*, or hollow Cone, which receives the *Wind*, to give the *Sound*; and to this *Foot* is faſtened the *Body* of the *Pipe*; between which *Foot* and *Body* is a Partition, which hath a little long narrow *Aperture* or *Opening*, to let out the *Wind:* and over which *Aperture* is the Mouth, whoſe upper *Lip* being cut level, *cuts* the *Wind* as it comes out; which *Cutter* gives the *Sound*, by the *Wind*'s ſtriking againſt it.

Some *Pipes* are made of *Pewter*, and ſome of *Lead* mixed with a 12th Part of *Tin*, which are always open at their Extremities; their *Diameters* being very *ſmall*, and the *Tone* very *ſhrill*; but thoſe of *Lead* mixed with coarſer *Metal*, are more large: The ſhort *Pipes* being *open*, and the *long* ones quite *ſtopped*; and the *middle-ſiz'd Pipes* are a little *ſtopped*, having a little *Ear* on each Side of the *Mouth*, to draw cloſer or farther off, in order to *raiſe*, or *lower* the *Sound*, &c. So the finer the Metal, the ſmaller the Pipe.

The *Wooden Pipes* are generally made ſquare, and *ſtopped* at their Extremities with a *Valve* or *Tampion* of Leather; the *Tone* of the *Wood Pipes* being very *ſoft*, as alſo they that are made of *Lead*; the *longeſt Pipes* giving the *graveſt Sound*, and thoſe more *ſhort*, are more *acute*; ſo that both their *Lengths* and *Widths*, are proportioned according to the *Ratios* of their *Sounds*; which are adjuſted and regulated by their *Rule* and *Diapaſon*, as I before hinted; and thoſe *Pipes* that are *ſhut*, have the ſame *Length* as they that are *open*; but the *Pedal-Tubes*, or *Pipes*, that are play'd by the Feet, are generally *open*, if of *Wood*, or of *Lead*; and the *longeſt Pipe* of a good *Church-Organ* is commonly 16 Feet long, and in ſome very *large Organs*, 32; all the other *Pipes* being *leſſened* in proportion to the *largeſt*, or *Grand-Pipe*, &e.

Such *Pipes* as are called *Reed-Pipes*, conſiſt of a *Foot*, which conveys the *Wind* into the *Shallot* or *Reed*, which is a hollow half-Cylinder, and fitted at the *Extremity* thereof into a Kind of *Mould* by a wooden *Tampion*; the *Shallot* or *Reed* being covered with a thin Bit of *Copper* fitted at its *Extremity* into the *Mould* by the ſame wooden *Tampion*; its other *Extremity* being ſo at Liberty, that the *Air* entering the *Shallot* or *Reed*; ſo that that Part of the *Tongue* may have more Liberty, by making it longer; and the *longer* it is, the *more Grave* is the *Sound*: The *Mould*, which ſerves to fix the *Shallot* or *Reed*, the *Tongue*, and the *Tampion*, &c. ſerves alſo to ſtop the *Foot* of the *Pipe*, obliging the *Wind* entirely to paſs through the *Reed*; into which *Mould* is ſoldered that *Part* called the *Tube*, whoſe inward *Opening* is a Continuation of the *Reed*; the Form of this *Tube* being different, according as the *Pipes* are in different Rows, *&c.* But the *Tongues* of theſe Kind of *Pipes* are made *longer*, or *ſhorter*, by a moveable *Wire* that ſlides very ſtiff over them, *&c.*

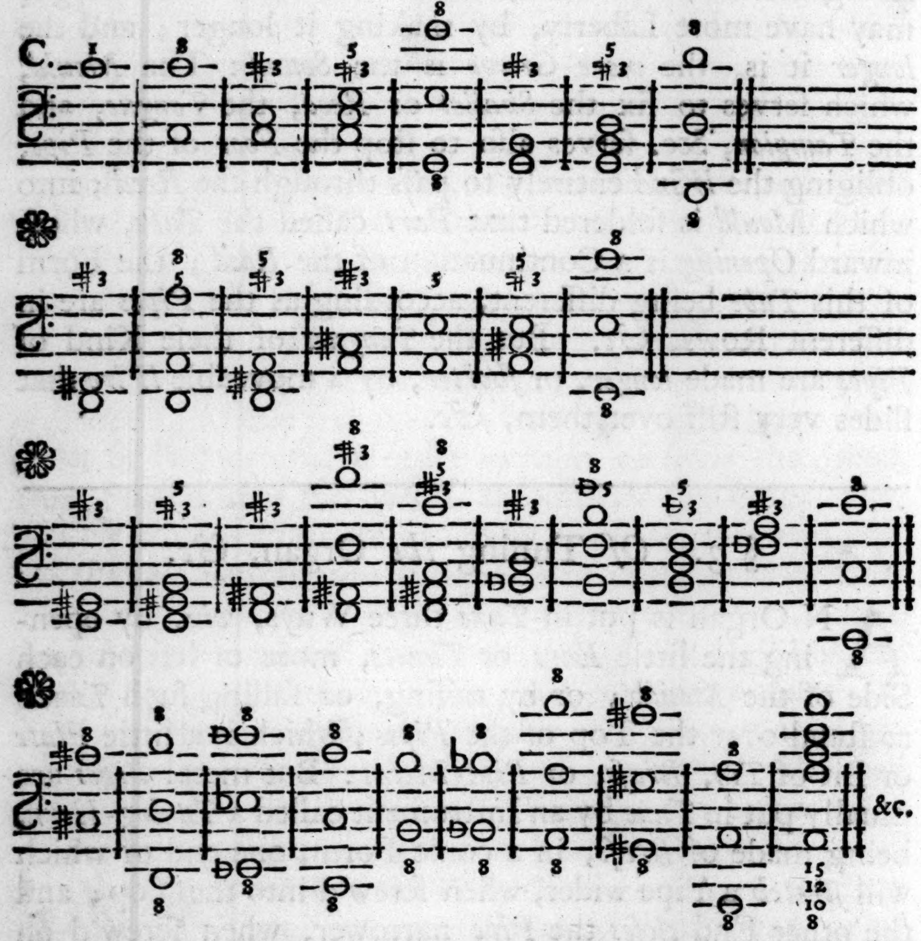
§ 3. *Of* Tuning *the* Organ, *&c.*

AN Organ is put in *Tune* three Ways, *viz.* by opening the little *Ears* or *Tunets*, more or leſs on each Side of the *Mouth*; or by raiſing, or falling ſuch *Tunets* as ſtand over the Top of the *Pipes*; which is a little *Plate* or Bit of *Tin*, *Braſs*, or *Pipe-Metal*: But metal *Pipes* are uſually put in *Tune* by an Inſtrument called a *Tuning-Horn*, being made of *Braſs*, in a conic Form, one end of which will *ſtretch* a Pipe wider, when ſcrew'd into the Top; and the other End *cloſes* the *Pipe* narrower, when ſcrew'd on the *Top*, *&c.*

The Art of *Tuning* depends moſtly on a good *Ear*, and is very difficult on ſome certain *Notes*, ſuch as E-*flat*, D-*ſharp*, &c. But it is the uſual Way of *Organ-Builders*, *Harpſichord-Makers*, &c. firſt, to *tune* C-*ſolfaut* by a *Conſort-Pitch-Pipe*; and then an *8th* either above or below it; and after that *3ds*, *5ths*, &c. and all *Degrees* that are in the *Syſtem* of *Octave*. But the better to explain this, obſerve the following *Table*:

A TA-

A TABLE *for* Tuning *the* ORGAN, Harpſichord, *or* Spinnet.



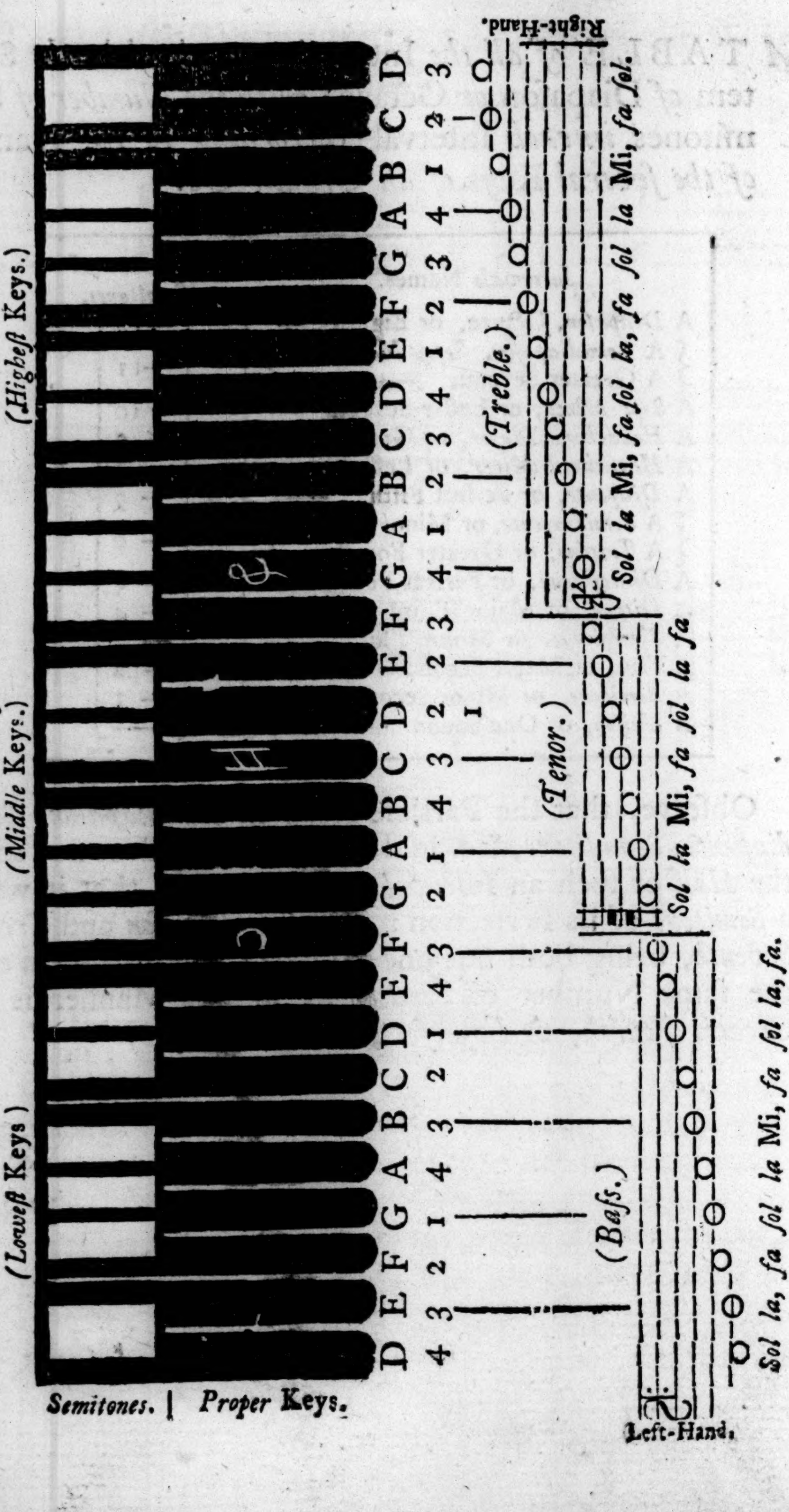
Obſerve, to *Tune* all *Sharp-Thirds*, as ſharp as the Ear will admit; and alſo 5ths *Bearing*; that is, as *flat* as poſſible: which will render your *Muſick* the more Grand and Harmonious: And often, by Way of Trial, touch *Uniſon*, *Third*, *Fifth*, and *Eighth* altogether; and alſo *Uniſon*, *Fourth*, and *Sixth:* And laſtly, if every *Octave* of your *Keys*, both *Proper Notes*, and *Semitones*, ſound *perfect Eighths* to each other, then you may conclude, that your *Inſtrument* is in perfect *Tune*, &c.

A TABLE *of all the* Intervals *contained in the* Syſtem *of* Diapaſon *or* Octave; *with the Number of* Semitones *in each* Interval; *according to the* Names *of the ſeveral* Keys *of an* Organ, *&c.*

Intervals Names.		Number of *Semitones.*	
A *Diapaſon*, Octave, or Eighth	Contains	12	Semitones.
A *Semidiapaſon, Sept. Major*, or A Greater Seventh		11	
A *Sept Minor*, or Leſſer Seventh		10	
A *Hexachord-Major*, or Greater Sixth		9	
A *Hexachord-Minor*, or Leſſer Sixth		8	
A *Diapente*, or Perfect Fifth		7	
A *Semidiapente*, or Minor Fifth A *Tritone*, or Greater Fourth		6	
A *Diateſſaron*, or Perfect Fourth		5	
A *Ditone*, or Major Third		4	
A *Semiditone*, or Minor Third		3	
A *Tone*, or Major Second		2	
A *Semitone*, or Minor Second		1	
A *Uniſon*, or One Sound			

Obſerve, that the Particle *Semi*, in *Semidiapaſon*, *Semidiapente*, *Semiditone*, &c. in the *Table* above, does not mean the *Half* of ſuch an *Interval*; but ſignifies, that it wants a *Semitone* of its Perfection: The *Semidiapaſon* and *Greater Seventh*, being both but one *Interval*; and include in each the ſame Number of *Semitones*; in like Manner is the *Greater Fourth*, or *Imperfect*, or *Minor-Fifth*.

A Scale *of* MUSICK, *for either* Voice, ORGAN, Virginals, Harpſichord, *or* Spinnet:
In the Three uſual Cliffs.


(*Loweſt* Keys)
(*Middle* Keys.)
(*Higheſt* Keys.)
Semitones. | *Proper* Keys.
D E F G A B C D E F G A B C D E F G A B C D E F G A B C D
4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 2 3 4 1 2 3 4 1 2 3 4 1 2 3
(*Baſs.*)
(*Tenor.*)
(*Treble.*)
Right-Hand.
Left-Hand.
Sol la, fa ſol la Mi, *fa ſol la, fa.*
Sol la Mi, *fa ſol la fa*
Sol la Mi, *fa ſol la, fa ſol la* Mi, *fa ſol.*

EXPLANATION.

This *Scale* is drawn in a very *practical* Form, in the three uſual *Cliffs*; The Vocal-*Scale* by Way of *Sol-Fa*, and the *Inſtrumental-Scale* by Way of *Letters*: The *Proper-Keys* are commonly *Black*, and *Tuned* according to the common *Scale* of Muſic; all 8ths or *Octaves* being the very ſame again both above and below. The *Short-Keys* are commonly *white*, and *Tuned Semi* or *Half-Tones*, fixed between the *Whole-Tones*: and uſed to make any *Tone* either *Flat* or *Sharp*, *&c.* Obſerve, That in the *Syſtem* of every 8th, or *Octave*, there are two natural *Half-Tones*, *viz.* from *B* to *C*, and from *E* to *F*; all the reſt being *Whole-Tones* (in every *Octave*) both above and below; unleſs they are *Tranſpoſed* to other Places by the Help of *Flats*, or *Sharps*: which the *Gamut*, and other *Rules* before-mentioned, will plainly demonſtrate, *&c.*

The *Keys* of an *Harpſichord* or *Spinnet*, lie in the very ſame Order as thoſe of an *Organ*, which *Keys* move the *Jacks*, which ſtrike the *Strings*; this being the moſt curious and harmonious *Inſtrument* of the ſtringed Kind.

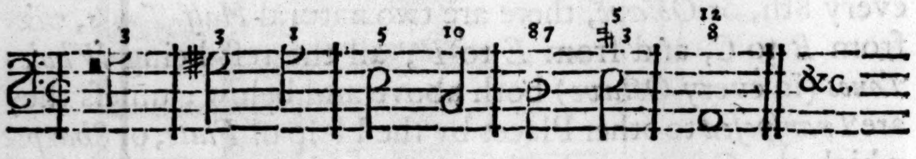
In *Fingering*, no certain *Rule* can well be given; only you are to obſerve, That the *Thumb* is called the firſt *Finger*: and that thoſe *Fingers* as are to *aſcend*, on both *Hands*, are the 3d and 4th *Fingers*; and thoſe to *deſcend* are the 3d and 2d; and ſo on of either *Hand*, as the *Figures* under the *Notes* in the *Scale* direct.

To *Play* well on the *Organ*, *Harpſichord*, or *Spinnet*, is learnt from a diligent Practice, and by being thoroughly well acquainted with the *Gamut*, *Time*, and all other *Characters* belonging to *Muſick*; and ſo well acquainted with *Concord*, and *Diſcord*, as to ſee through the whole *Compoſition*, in order to ſtrike all the *Parts* together; for which *Inſtruments*, all *Muſick* in *Parts* ought to be ſet in *Score*; that is, all *Parts* one under another, and *Bar* againſt *Bar*,

§ 4. *Of the* Thorough-Baſs.

THE greateſt Performance on theſe Kind of *Inſtruments*, is the *Thorough-Baſs*, it having *Figures* placed either over, or under the *Notes* thereof, in order to direct the Performer to ſtrike in ſuch *Chords*, *Notes*, or *Parts* from the *Ground* or *Baſs*; ſuch as 2*ds*, 3*ds*, 4*ths*, 5*ths*, 6*ths*, 7*ths*, or 8*ths*, &c. For which Reaſon the Performer ought to be well verſ'd in the *Rules of Compoſition*, &c. as for

EXAMPLE.



It is to be obſerved, that where ſingle *Flats*, are only mark'd, that thoſe *Flats* or *Sharps* denote that you are to play *Flat* or *Sharp Thirds*; and that where nothing is mark'd, then *Common-Concords* are to be *play'd*, &c.—Alſo, where 4*ths*, 7*ths*, &c. which are *Diſcords*, are only mark'd, they are only ſet to introduce other *Common-Concords* to follow; that is, ſuch as lie next, or the neareſt *Interval* to follow, as the *Rules* of *Compoſition* will admit.

Obſerve, that in the *Diatonick-Scale*, B, E, and A, are *Sharp Notes*; and that F, C, and G, are *Flat Notes*; and that all *Sharp Notes* naturally require *Flat* 3*ds*; and all *Flat Notes* require *Sharp* 3*ds*.—Alſo, when the *Baſs* riſes a *Fourth*, or falls a *Fifth*, to make a *Cloſe*, a 6*th* is then generally left out.

And although many *Authors* do only mark their 3*ds* with ſingle *Flats*, or *Sharps*; and alſo 4*ths*, 6*ths*, 7*ths*, &c. and omit the *Figuring* of the *Common-Concords*, (which are 5*ths*, 8*ths*, 12*ths*, 15*ths*,) yet it would be more ready for every young *Beginner* to have them *figured* over or under the *Notes*; which might probably prevent many Miſtakes.

Obſerve, that neither *two Fifths* nor *two Eighths* are to be play'd together, neither *Riſing* nor *Falling*; (as well as not in *Compoſition*) therefore the beſt Way to avoid them, (or any other *Conſecution* of *Perfects* of the ſame Kind) is, to move your *Fingers* contrary one from another, as much as poſſible; and in ſo doing, you will certainly avoid many *Errors* that you otherwiſe might run into.—See the Rules of *Compoſition*, in Book III.

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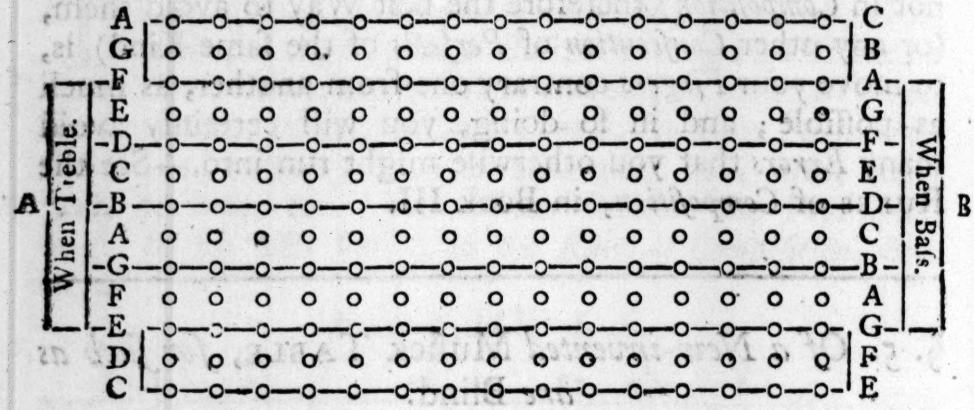
§. 5. *Of a New-invented* Muſick Table, *for ſuch as are* Blind.

As it is the Pleaſure of the Almighty, that ſome Perſons are deſtitute of *Eye-ſight*, in like manner, it is his infinite *Goodneſs* to make them a double Amends another way, by giving them a greater Share of *Memory*, &c. whereby they become very dexterous in *playing* on *Muſical Inſtruments*, *Mathematicks*, &c. as we may obſerve by Dr. *Stanley*, Organiſt of St. *Andrew*'s, *Holborn*, in *London*; and the *blind Profeſſor* of the *Mathematicks*, in the *Univerſity* of *Cambridge*: and many others, too tedious here to mention, who were born *Blind*, and never ſaw the leaſt Glance of Light; yet God gave them ſuch a Light in *Knowledge*, that they became the Wonder of all ſuch as had the Benefit of Seeing, *&c.*

And as *blind Perſons*, at firſt, cannot poſſibly have ſo clear an Idea of *Notes*, and *Muſical Characters*, as they that ſee them, until they are *taught* by a *Maſter* or *Tutor*; I have (for the Good-will I bear to ſuch unfortunate Perſons) contriv'd the following Table; that, by Feeling, they may underſtand *Notes*, and learn any *Tune* that ſhall be ſet them, in their *Maſter*'s Abſence.

A New Muſick Table, *for ſuch as are* Blind.



EXPLANATION.

Let A—B be a ſmooth *Board*, 3 or 4 Feet long, an Inch thick, and 9 Inches wide, with 5 ſquare Ledges glew'd thereon, each being half an Inch aſunder, half an Inch wide, and half an Inch high; which riſing Ledges repreſent our 5 *Lines* of *Muſick*, and their *Spaces*: and the two outward *Lines*, being made a little lower, may ſerve as *Ledger Lines*, on Occaſion.—The *Cyphers* repreſent ſo many *Holes* bored into every *Line* and *Space*, half an Inch aſunder; wherein *Peggs* of different *Shapes* are to be ſet, to repreſent the ſeveral Sorts of *Notes* and *Characters* of the *Tune*; which *Peggs* the blind Perſon muſt know by *Feeling*, as well as he does his *Keys* of the *Organ*, or *Harpſichord*: ſo that by keeping his Fingers on the 5 Lines, he *feels* the ſeveral *Peggs* as they come on, and are ſet to repreſent the ſeveral Sorts of *Notes*, on both *Line* and *Space*; whilſt his right Hand ſtrikes the reſpective *Key*, &c. he firſt knowing the *Names* of all his *Keys*, his *Lines*, *Spaces*, and the *Mark* of every Pegg. Let each *Pegg* be about half an Inch high, when ſet in very faſt.

N. B. The blind Perſon muſt firſt be taught the *Names* of the above *Lines* and *Spaces* in both the *Treble* and *Baſs*

Cliffs; and that he muſt *feel* his *Treble* with the right Hand, and his *Baſs* with the left Hand; each being contrary as you may ſee by the *Letters* of the above TABLE, A and B; and muſt learn each Part ſeparate.

Of Peggs, *for* Notes, *&c.*

Of *Peggs*, he muſt have a great Number of every Sort, to ſet his *Tune* with; which he may mark as follows:

For a *Semibreve:* 4 top *Notches.*
A *Minim:* 2 top Notches.
A *Crotchet:* one top Notch.
A *Quaver:* one Corner cut off.
A *Semiquaver:* 2 Corners cut off.
A *Demiquaver:* all 4 Corners cut off.
For *Reſts:* a Notch in the Corner.
A *Flat:* one Notch on the Side.
A *Sharp:* 2 Notches on the Side.
A *Point:* 3 Notches on the Side.
A *Bar:* A flat thin Top.
A *Repeat:* a ſharp-pointed Top, *&c. &c. &c.*

But it is beſt for every *Performer* to make, and mark his own *Peggs*; and deliver them one by one, as they are call'd for by the Perſon that ſets his *Tune.*

Earth'*s pleaſing* Objects *can't affect the* Blind,
But, Eyes *turn'd* inwards *glorious* Objects *find.*

Having thus gone through what I propos'd concerning the ORGAN, and deſcrib'd every *Member* of it, from the *Sound-Board* to the *Fingers Ends*: I now refer you to the *firſt Book* for your Knowledge in *Time* and *Characters*; and to the *Pſalm-Tunes* for your firſt *Leſſons*; which are ſet in *Score* for the ſame Purpoſe.

CHAP.

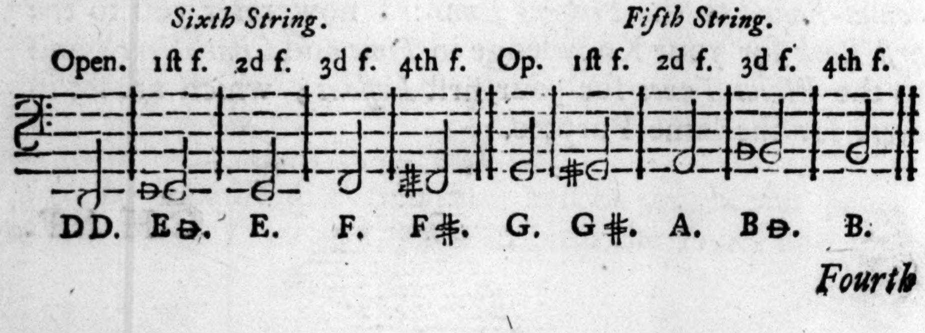
CHAP. II.

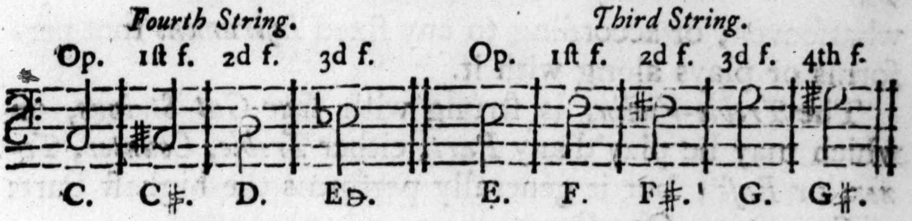
Of the BASS-VIOL, Violin, &c.

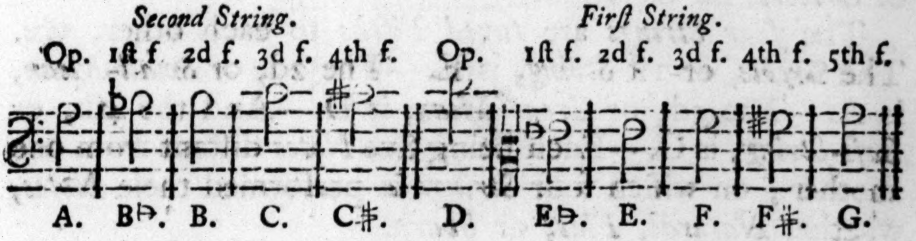
OF theſe Kind of *Inſtruments*, there are many Sorts, all of which differ as to Size, and ſome in Way of *Tuning*; though all ſtruck with a *Bow* or *Fiddle-ſtick*, made of ſtiff Hair dreſs'd with *Roſin*, which grating againſt the *Strings*, puts them into a vibrating *Motion*; which gives the *Tone* higher or lower, as regulated by touching them with the *Fingers*.

The *Viol di Gambo*, or *Leg-Viol*, (ſo called from its being held between the *Legs*) is what we call our *Baſs-Viol*, having *ſix Strings*, called, 1ſt the *Treble*; 2d *Small-Mean*; 3d *Great-Mean*; 4th *Counter-Tenor*; 5th *Tenor*, or *Gamut-String*; and the 6th the *Baſs-String*; being *tuned* thus: The 1ſt D—. 2d A—. 3d E—. 4th C—. 5th G—. and the 6th is double D D—.

In former Days they uſed to have whole Cheſts full of theſe *Kinds* of *Inſtruments*, which they called *Setts*, ſuch as *Trebles*, *Counters*, *Tenors*, *Baſſes*, and *Double-Baſſes*, all of which were mounted with 6 *Strings*, as *Viola-Tenor*, a *Tenor-Viola*,—*Viola-Baſſo*, a *Baſs-Viol*, &c. &c. But as theſe Kinds of *Baſs Inſtruments*, are almoſt out of Date, I ſhall only give you a *Sketch* of the SCALE of MUSICK on the 6 *Strings*, as follows:






Second String.
Op. 1ſt f. 2d f. 3d f. 4th f.
A. B♭. B. C. C♯.
Firſt String.
Op. 1ſt f. 2d f. 3d f. 4th f. 5th f.
D. E♭. E. F. F♯. G.

Note, That *op*. ſtands for *open*, (*i. e.* when no Finger is on the *String*; which open Notes ſhew how every *String* is put in tune:) and that *f* ſtands for *fret*, as the 1ſt, 2d, 3d, 4th, *&c.* when the ſeveral *Fingers* are placed on the *Strings* to expreſs the ſeveral Degrees of *Sound*, &c. &c.

For more LESSONS, ſee the PSALM-TUNES, in the *Firſt Book:* and in which you have a true Deſcription of *Time*, *Characters*, &c.

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§ 2. *Of the* VIOLIN, *&c.*

THE *Violin*, is the gayeſt, and moſt ſprightly of all other *Inſtruments*; and is above all others the fitteſt for *Dancing*; and may be ſo handled by the *Violiſt*, or *Performer*, as to cauſe the *Notes* thereon to be either *cheerful* or *ſoft*; or *Forte*, or *Piano*; that is ſtrong, or as an Eccho, *&c.* which depends on the artful Management and Dexterity of handling it, both in moving the *Bow*, and Fingering of the *Strings*, &c.

This curious and unfix'd *Inſtrument*, conſiſts of *Three Parts*, *viz.* The *Neck*, the *Table*, and the *Sound-Board*; it having *four Strings* faſten'd to the two Extremes, with four *Screws* in the *Nut* or *Head*, in order to raiſe, or to lower the *Tenſion* of the *Strings* to any *Degree* or *Pitch*

what-

whatſoever; or according to any fixed *Inſtrument* that performs or plays along with it.

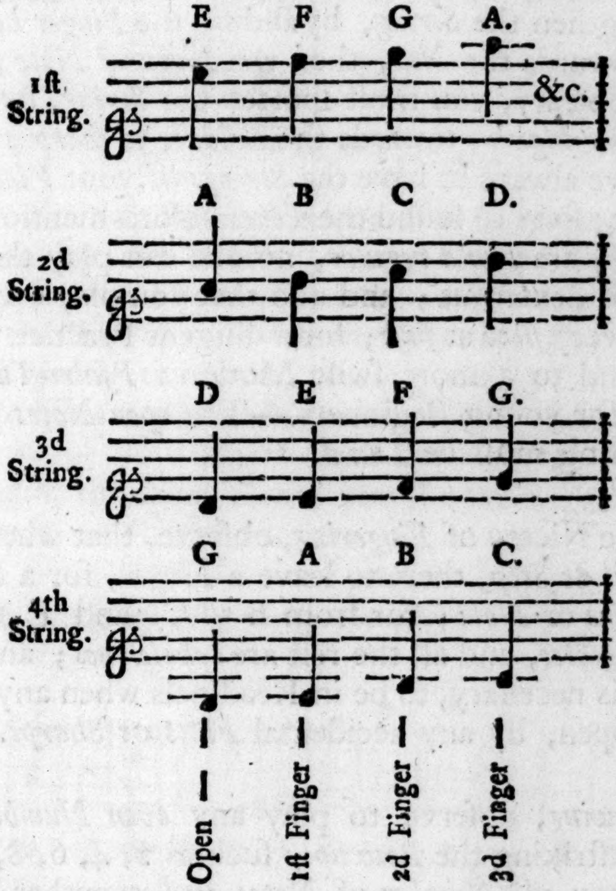
The *Treble-Violin*, is ſtrung with *four Gut-Strings*, on which may be play'd any *Part*, either *Treble*, *Counter*, *Tenor*, or *Baſs*; but it generally performs the higheſt Parts of *Concerts* on Occaſion.

The *four Strings* are *tuned Fifths* to each other, *viz.* The *Treble*, or 1ſt *String*, is E.—The 2d, or *Small-Mean*, is A.—The 3d, or *Great-Mean*, is D.—And the 4th, or *Baſs-String*, is G.—Each being five *Notes* diſtant from one another; on which four *Strings* is performed theſe *Notes*, whether *Natural*, *Flat*, or *Sharp*.

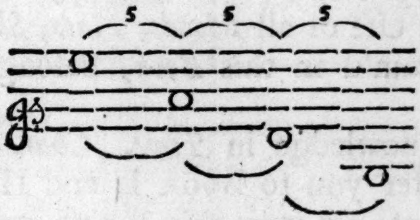
The GAMUT *on the* Four Strings *of the* VIOLIN.

		Open Hand	1ſt Finger	2d Finger	3d Finger	Little Finger		
Nutt.	*Firſt* String ——	E.	F.	G.	A.	B.	C. &c.	*Bridge.*
	Second String —	A.	B.	C.	D.		———	
	Third String ——	D.	E.	F.	G.		———	
	Fourth String —	G.	A.	B.	C.		———	

The ſame by NOTES.



Example of Tuning.



Thus you ſee what *Notes* are play'd by every *Finger*, on all the 4 *Strings*; but when any *Note* is play'd *flat*, you muſt lengthen the *String*, by ſliding the *Finger half a Tone lower*, towards the *Nut*, than the *Natural Note*; and ſo, on the contrary, you muſt ſhorten the *String*, by ſliding it *half a Tone higher*, towards the *Bridge*, to *ſharp a Note*.

Obſerve always to have the *Strings* of your *Violin* in perfect *Tune*, ſo as to ſound the *Tones* before-mention'd; for, unleſs they are *Tun'd regular*, no one can play thereon, be he ever ſo dexterous; and alſo that you play every *Leſſon*, or *Tune*, very *ſlow* at *firſt*; for a diligent Practice will bring your Hand to a more ſwift Motion: *Pſalm-Tunes* being the beſt for young Beginners.—The *open Notes* ſhew how every String muſt be *Tun'd*.

For the Nicety of *Fingering*, obſerve, that whenever you *ſkip* a *Fret* or *Stop*, there to leave a *Finger*, for a *Stop* is but *half a Tone* or *Note*; for from B to C. and E to F. are but *half Notes*, and all the reſt are *whole ones*; and to leave a *Finger* is neceſſary, to be in Readineſs when any *half Tone* ſhall happen, by any accidental *Flats* or *Sharps*.

In *Bowing*, obſerve to play any *even Number* of *Tied Notes* by ſtriking the *Bow up*; ſuch as 2, 4, 6, 8, *&c.* and to play any *odd Number* of *Notes tied* together, with the *Bow drawn down*: I mean, to begin ſuch *Even* or *Odd* Numbers *tied together*, with the *firſt up*, or *down*, &c. and alſo to learn the Uſe of all *Moods*, *Flats*, *Sharps*, and other *Characters* contain'd in this *Book*, belonging to *practical Muſick*, &c.

For your Knowledge in *Time*, *Characters*, and ſhort LESSONS, I refer you to BOOK I, and II; which *Pſalm-Tunes*, and *Songs*, are very eaſy for young Beginners.

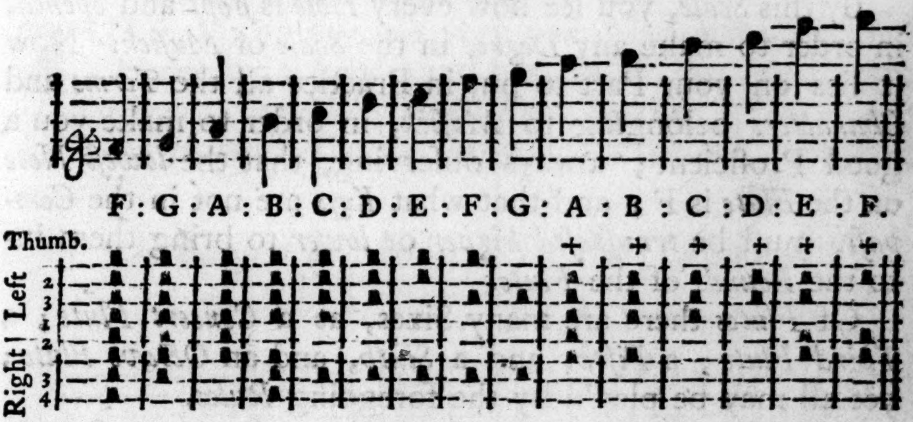
CHAP.

CHAP. III.

Of the FLUTE.

THE FLUTE, is a *Pipe*, or *Wind-Inſtrument*, and blown by the Mouth; having *eight Holes*; *ſeven* on the *Top*, for the *Fingers*, and *one* underneath, for the *Thumb* of the *Left Hand*; which *Tones* are changed by *ſtopping* and *opening* the *Holes*, placing your 3 firſt *Fingers* of your *Left Hand* uppermoſt, towards your Mouth; and the 4 *Fingers* of your *Right Hand* towards the Bottom, and blowing at the ſame Time, you'll have a Production of theſe *Sounds*.

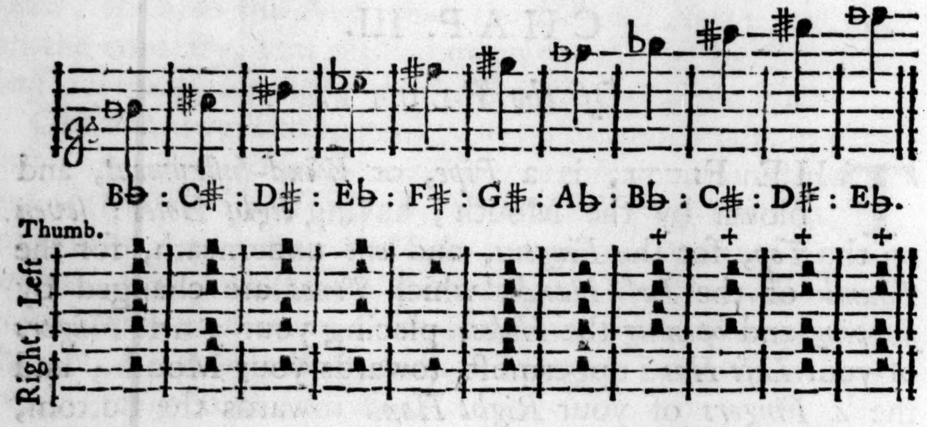
The Scale *of* MUSICK *for the* FLUTE.



By this *Scale* you ſee that *A* in *alt* is the firſt *pinch'd Note* †, by placing your *Thumb-nail* in the *under Hole*, ſo as to *half* cover it, and blowing very hard. This being according to the *Diatonick-Scale* of MUSICK.

The

The Chromatick SCALE *of* MUSICK *for every* Flat *and* Sharp *on the* Flute.



Obſerve, that whatſoever *Holes* are *ſtopt* to make any *Note ſharp*, that the ſame *Holes ſtopt* may *flat* any *Note* that lies the very next above it; as you may obſerve by the two laſt *Notes* in the above *Scale*, viz. D♯, and E♭, *&c.*

By this *Scale*, you ſee how every *Hole* is *ſtopt* and *opened*, in order to make any *Degree* in the *Scale* of *Muſick*. Now it lies on your Part to put in Practice all the *Terms* and *Characters* belonging to *Muſick*, in order to make you a good Proficient; always obſerving, that the *loweſt Note* on the *Flute* is F; and that what *Keys* are not in the *Compaſs*, muſt be *tranſpoſed higher* or *lower* to bring them into the *Bounds* of the *Flute*.

Of *Flutes* there are many Sizes, as a *Concert Flute*; a *Third Flute*; a *Fifth*, and a *Sixth*, and an *Octave Flute*; yet all may be play'd by the foregoing *Rules*.

Our *German Flute*, is quite different from our *Common Flute*; its *End* being ſtopt up with a *Tampion* or *Plug*, having a *Hole* about 2 or 3 Inches diſtant from the *End*, under which the *lower Lip* is applied, in order to *blow* it. —It is uſually about 18 Inches long, and thicker towards the *Mouth-hole*, than at the *lower End*; having *Holes* for the *Fingers*, as well as one for the *Mouth*; the *lower Hole* being *open'd* by the *little Finger*'s preſſing on the *Silver* or *Braſs Key*, like thoſe of the *Hautboy*, or *Baſſoon*, &c.—— The *Baſs Flutes* are *double*, or *quadruple*, in its Length and Thickneſs; but thoſe Kind of *Inſtruments* are partly laid aſide, and converted into *Baſſoons*, &c.

N. B. That the Management of the *Reed* for the *Baſſoon*, is much the ſame as for the *Hautboy*; and that the *fingering* is, in ſome meaſure, much the ſame as the *Flute*: ſo that ſuch as can play on both the *Flute* and *Hautboy*, may, with a little Practice, play on the *Baſſoon*; for which Reaſon I ſhall omit the *Scale*.

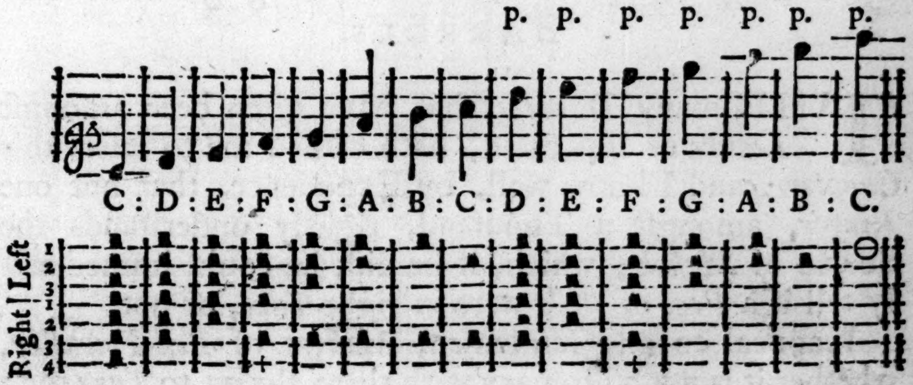
For *Time*, and *Characters*, &c. See *Book* I.

CHAP. IV.

Of the HAUTBOY.

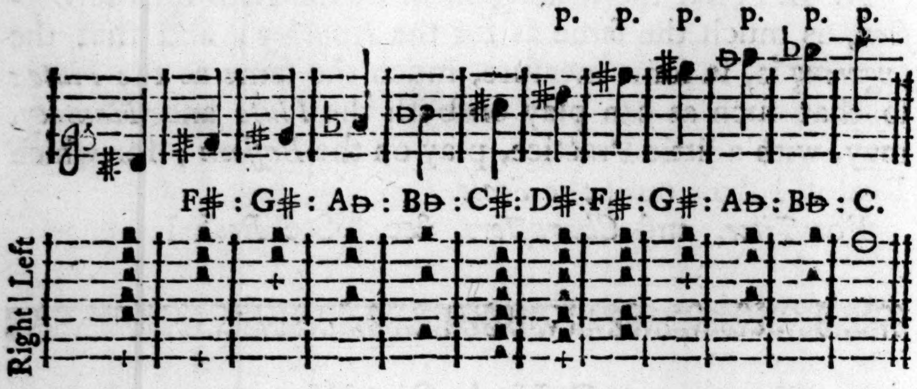
THE HAUTBOY is a very *loud Wind-Inſtrument*, and blown by a *Reed*; and has, in all, *ten Holes*; two of which are cover'd by *Braſs Keys*, ſo that 7 *Fingers* are ſufficient to work them; for which take the following *Scale*:

The SCALE *of* MUSICK *for the* HAUTBOY.



Note, That the ſmall *Croſs* † denotes, that you muſt lay your *little Finger* on the *Braſs Key*; the *Reed* being pinch'd almoſt cloſe, blowing ſtrong, *&c.*

The Chromatick SCALE *of* Flats *and* Sharps.



The *Croſs* † on the 3d Line, denotes that you muſt ſtop but *one* of the *Braſs Key-holes* with your *little Finger* of your *Left Hand*, next your *Hand*; and *p*, is to *pinch* the *Reed*, &c. &c.—*O* ſtands for *open*.

For *Time*, and *Characters*, ſee *Book* I. &c.

CHAP. V.

Of Tuning of BELLS, *and Pricking of* CHIME-BARRELS.

THE many *Diſputes* that have often been amongſt *Lovers* of RINGING, hath cauſed me to inſert this *Chapter*; and I know well, by Experience, that not one *Ringer*, amongſt a Thouſand, rightly underſtands the SCALE of *Muſick*; which, if he did, he could immediately tell if a *Peal* of *Bells* were in right *Tune*, or not.

I appeal to all Gentlemen, *Maſters* of *Bell-Founding*, whether it is not cuſtomary with them always to *Tune* their

Peals in the *ſharp* and *chearful Key?* To which they will anſwer, It really is, (unleſs deſir'd to the contrary by ſome very whimſical Perſons:) from which, it is clearly evident, that the Tenor, *loweſt*, or *greateſt Bell* muſt always be C, (whether in *Concert-Pitch*, or not) all the leſſer *Bells* above that, being in a regular *Diatonick-Order*, according to the following *Lines:*

A Mathematical TABLE *of* Tuneable PEALS, *from* Two, *to* Ten BELLS.

Peals,	2	3	4	5	6	7	8	9	10.		
E									1	E	
D								1	2	D	
C							1	2	3	C	3
B						1	2	3	4	B	
A					1	2	3	4	5	A	
G				1	2	3	4	5	6	G	6
F			1	2	3	4	5	6	7	F	
E		1	2	3	4	5	6	7	8	E	
D	1	2	3	4	5	6	7	8	9	D	
C	2	3	4	5	6	7	8	9	10	C	10

By this Table you ſee how any *Peal* of *Bells* are *Tuned* from 2 *Bells* to 10; your 2 laſt *Bells* always falling two *whole Tones*, according to the *Major-Third*, or *Sharp-Key:* and that from *E* to *F*, and *B* to *C*, (being but *Half-Tones*, in acuteneſs) riſe but *half* as much as C, D, E, G, A, B, which are *Whole-Tones.*

P [illegible] § 2. *Of*

§ 2. *Of* CHIMES, *&c.*

AS many curious *Pieces* of *Clock-work* are made to perform various *Tunes*, at certain Hours, it is here neceſſary to ſay ſomething concerning the moving *Cylinder*, called *Moduli-Campanarum*, or the *Chime-Barrel*: which if well *divided*, and *ſtumped* accordingly, and if every *Tail*, that lifts the *Hammers*, hath a true and regular *Bearing*, it exceeds all other *Performance* of *Muſick* whatſoever, with Reſpect to TIME, even from the *firſt* to the *laſt*: By Reaſon, the whole *Machine* can readily be made more *quick*, or *ſlow*, by changing the *Fly* to a more obtuſe, or a more acute *Angle*; which alters every Movement to a certain *Velocity*, in true Proportion, *&c.*

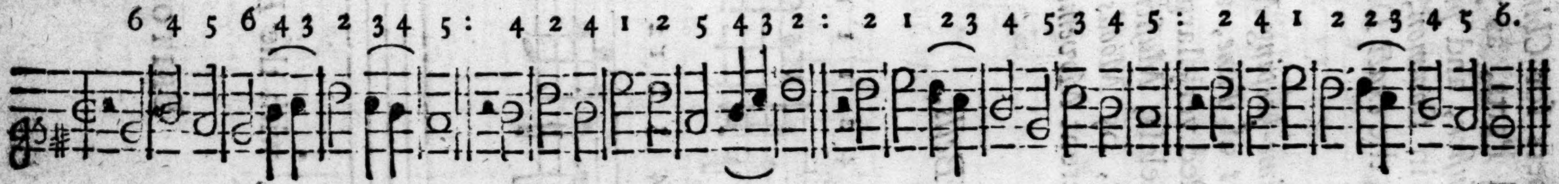
Suppoſe, one ſhould deſire me to *prick* a *Chime-Barrel* to a Tune which ſhall contain 20 *Bars* of *Common-Time*, with two *Minims*, or four *Beats* in every *Bar*: *Firſt*, I ſhall take the *Girt* of my *Barrel* with a large Paper, and rule ſuch a Number of *Lines* thereon, as I have *Bars* in my *Tune*, lengthways of the *Barrel*; and then rule ſo many *Lines* acroſs them as I have *Hammers*; to range with the *Tails* or *Lifters*; which Lines will appear circular, when the Paper is put on, ſo as juſt to cover the *Barrel*.

The Paper being now made fit, I take it off, then ſet *Dots* on the *Circular Lines* as the *Notes* come on, according as they are in *Length* of *Time*, till my Paper is finiſhed: Which being fixed again on the *Chime-Barrel*, every *Dot* ſhews the Place of every *Stump* to draw the *Hammer*, &c. every *Revolution* of the *Barrel* compleating the Tune.

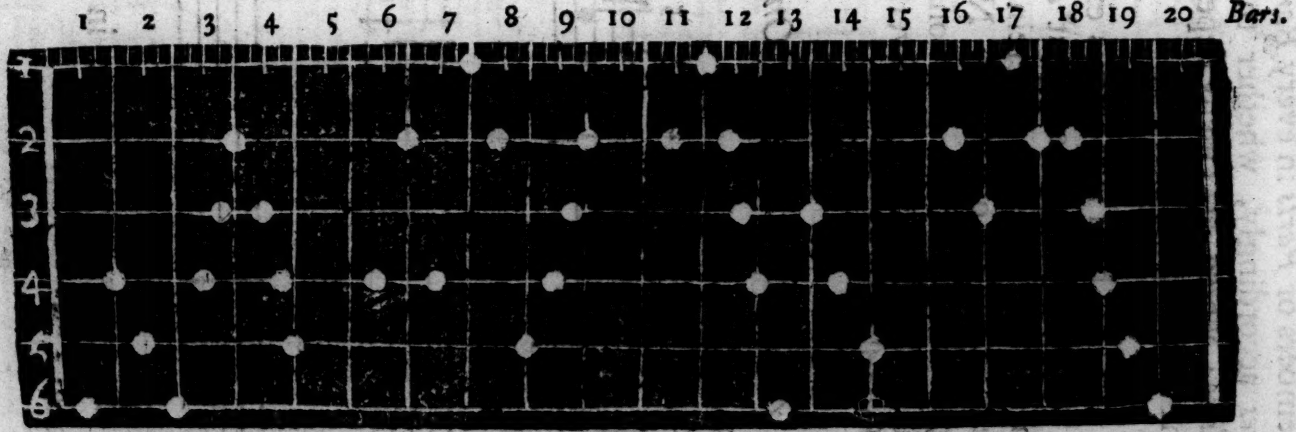
N. B. That whenſoever any TUNE has *two Notes* together, on one *Line*, or *Space*, ſtruck on the ſame *Bell*; ſuch *Bells* require then two, or more, *Hammers*, &c. leſt the *Tails* of the *Hammers*, &c. interrupt one another.

A PSALM-

A PSALM-TUNE *for* SIX BELLS.



The ſame Tune, *prick'd on a* Moduli-Campanarum, *or* Chime-Barrel.



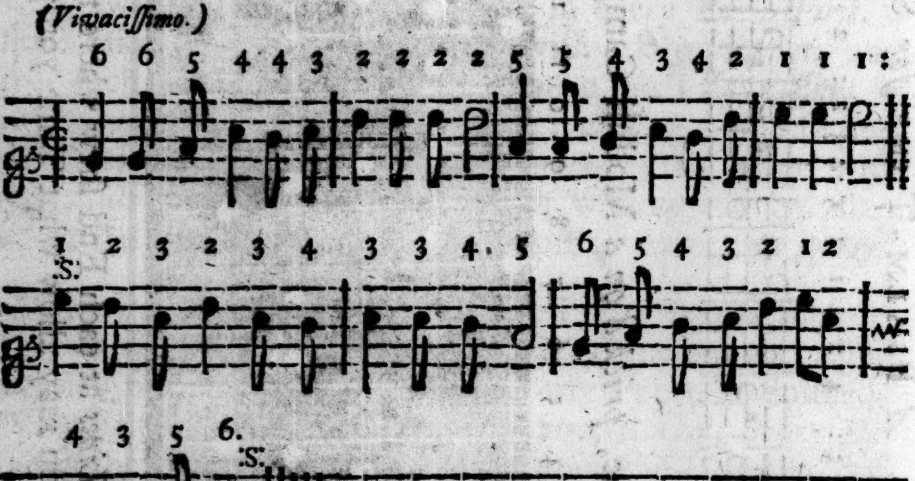
Six Bells.

Note, That the *White Lines* at each End ſhew where the Paper meets, when wrapped round the *Barrel*; where you may allow what Time you pleaſe before the Tune begins again.

In this manner you may *calculate* Numbers for *Chimes*, by dividing the *Barrel* into ſo many equal Parts, as you have Members or *Parts* in every *Bar* of *Muſick*, and *prick* any *Tunes* accordingly, whether they be in *Common*, or *Tripla-Time*; which *Art* chiefly depends on the *exact Diviſion* of the *Barrel*.

From what has been ſaid on this exact *Time-keeping Machine*, it appears that there is but *one Sort* of *Time*, as I hinted in Book I. *Chap*. 5. wherein I treated very largely concerning that *Part* of *Muſick*: Nevertheleſs, *Muſicians* are oblig'd to make various Diviſions of it, by *Moods* or *Marks*, in order to convey the ſeveral different *Movements* to our Underſtandings, *&c*. *&c*.

A Loyal Health: *On Six Bells.*

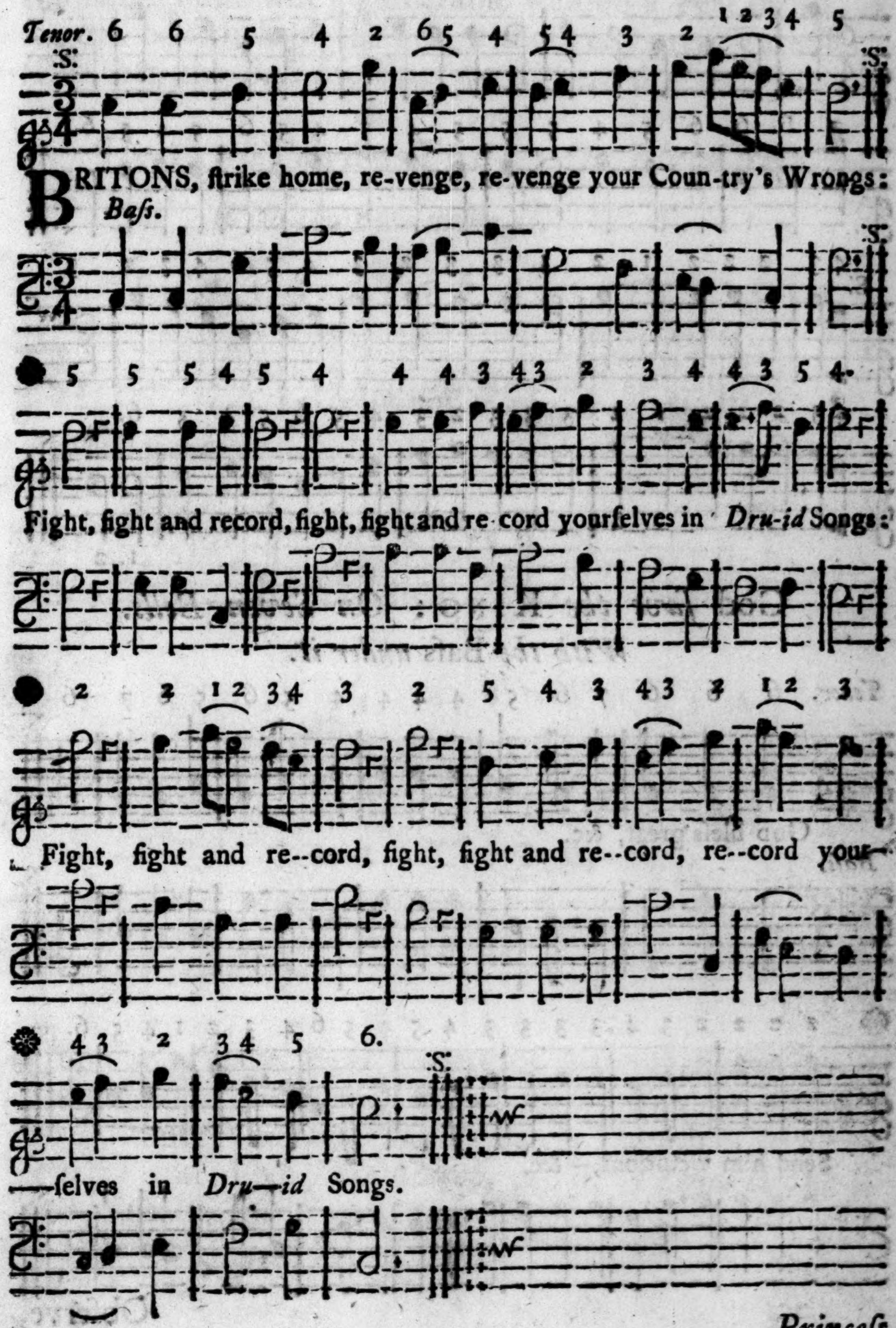


N. B. You may ſee this Tune in Score, with the *Baſs* under it, on Page 117.

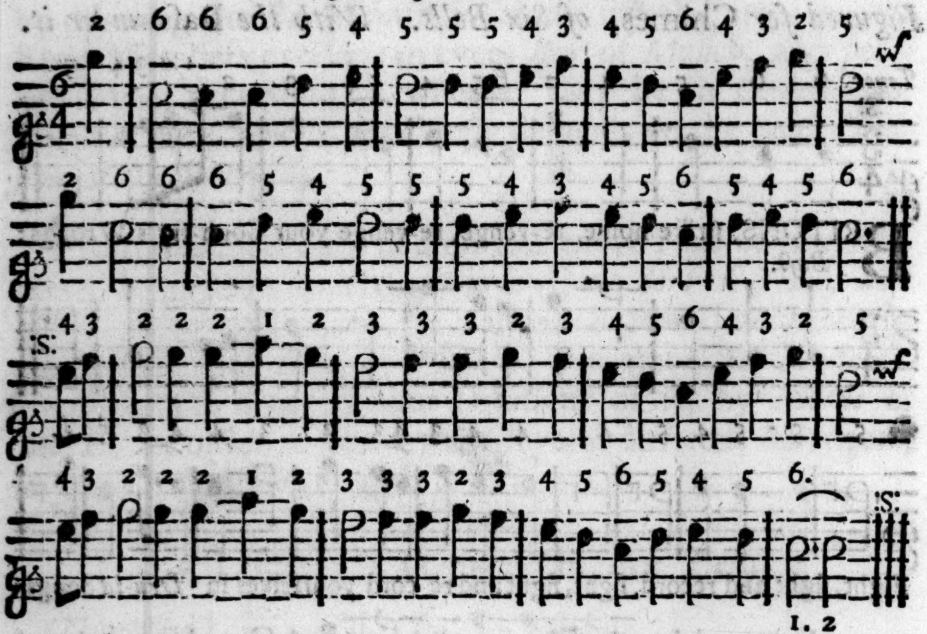
Britons,

BRITONS, *ſtrike* Home.

Figured for Chimes, *of Six Bells.* *With the* Baſs *under it.*

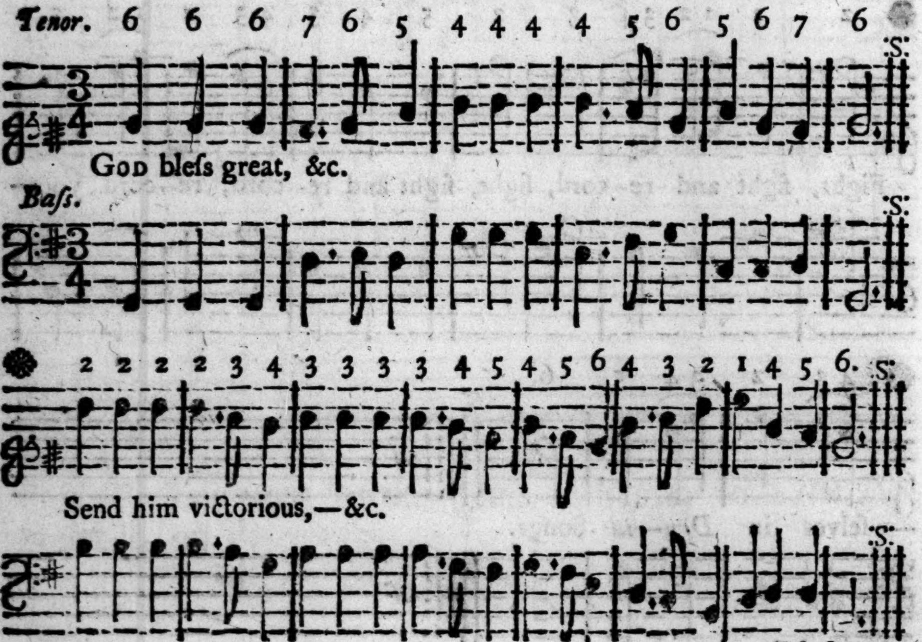

Tenor.
6 6 5 4 2 6 5 4 5 4 3 2 1 2 3 4 5
S
BRITONS, ſtrike home, re-venge, re-venge your Coun-try's Wrongs:
Baſs.
S
5 5 5 4 5 4 4 4 3 4 3 2 3 4 4 3 5 4
Fight, fight and record, fight, fight and re-cord yourſelves in *Dru-id* Songs:
2 2 1 2 3 4 3 2 5 4 3 4 3 2 1 2 3
Fight, fight and re--cord, fight, fight and re--cord, re--cord your-
4 3 2 3 4 5 6.
S
—ſelves in *Dru—id* Songs.

Princeſs Royal, on Six Bells.



God *ſave the* KING: *On Seven Bells.*

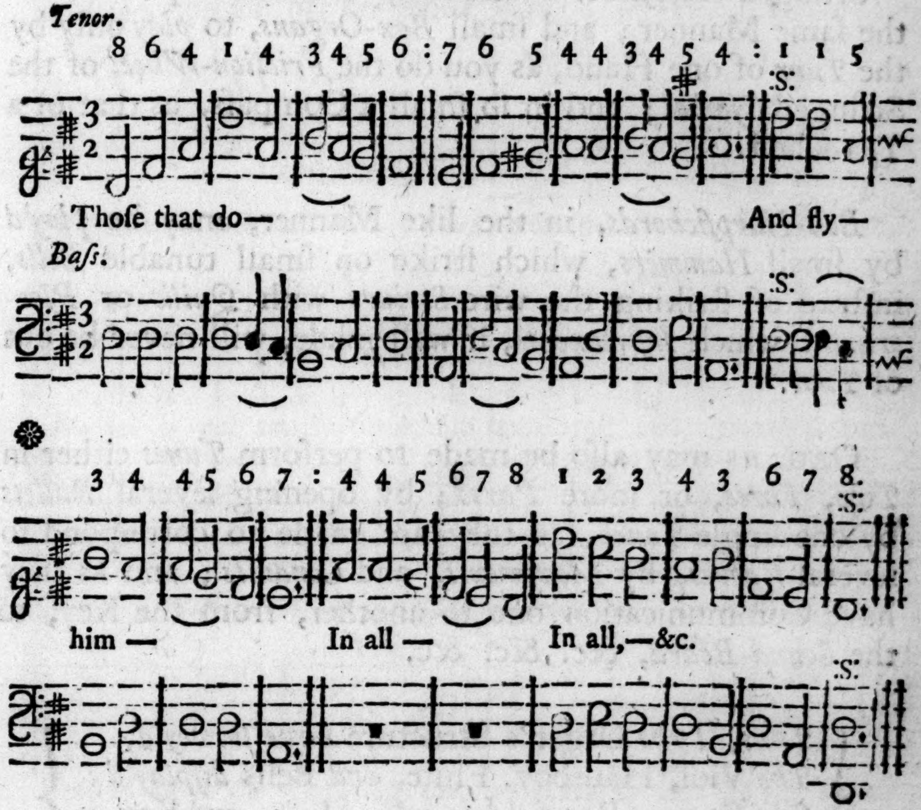
With the Baſs *under it.*



Obſerve, That in the foregoing Seven-Bell Tune, the 7th Bell is but half a Tone under the 6th Bell; and that the ſame Tune will go tolerable well on a Peal of Six, if the 7th be ſtruck on the 6th, without any great Variation; (But then the *Baſs* muſt not be concern'd.)

The 125*th* PSALM-TUNE: *On Eight Bells.*

With the Baſs *under it.* W. T.



☞ You may have great Variety of chearful *Pſalm-Tunes* for *Chimes* of *Five*, *Six*, *Seven*, *Eight*, *Ten*, or *Twelve Bells*, in my *New Royal Melody*, lately Publiſh'd, *in Four Parts:* and alſo a *New March*, call'd, *A Loyal Health*; very ſuitable for *Chimes*, &c.

From the *Principles* before-mentioned, concerning the *Moduli-Campanarum*, or *Chime-Barrel*, many curious Contrivances may be made to *perform* MUSICK, without *playing* by *Hand*; ſuch as *Hydraulick-Organs*, to play by *Water*, or by *Weights*, and *Clock-work*: Whereby the *Keys* or *Touches* are ſtruck, in the ſame Manner as with *Fingers*; and the *Bellows* blown at the ſame Time, *&c.*

Stringed-*Harpſichords* alſo may be made to perform in the ſame Manner; and ſmall *Box-Organs*, to *play* only by the *Turn* of one Hand, as you do the *Friction-Wheel* of the Stringed *Cymbal*; and in ſo ſmall a Compaſs, as that of a Tea-Cheſt.

Bell-Harpſichords, in the like Manner, may be *play'd* by ſmall *Hammers*, which ſtrike on ſmall tunable *Bells*, inſtead of ſtriking the wire *Strings* with *Quills* or *Plectrums*: which *Inſtruments*, if well made, will never be out of *Tune*.

ORGANS may alſo be made to perform *Tunes* either in *Two*, *Three*, or more *Parts*; by opening ſeveral *Pallets* by one ſingle *Touch*, as they are made to correſpond to ſeveral *Valves*, by *Movements*, and *Conduits*; and as they have Communication one to another, from the Key, to the *Sound-Board*, &c. &c. &c.

Thus, I the Organ's Structure *have ſurvey'd*,
The Viol, Hautboy, Flute, *and* Bells *diſplay'd*:
The SCALE *I've fix'd to ev'ry* Hole, *and* Key,
But, Diligence *muſt* Teach *you how to* play.

CHAP.

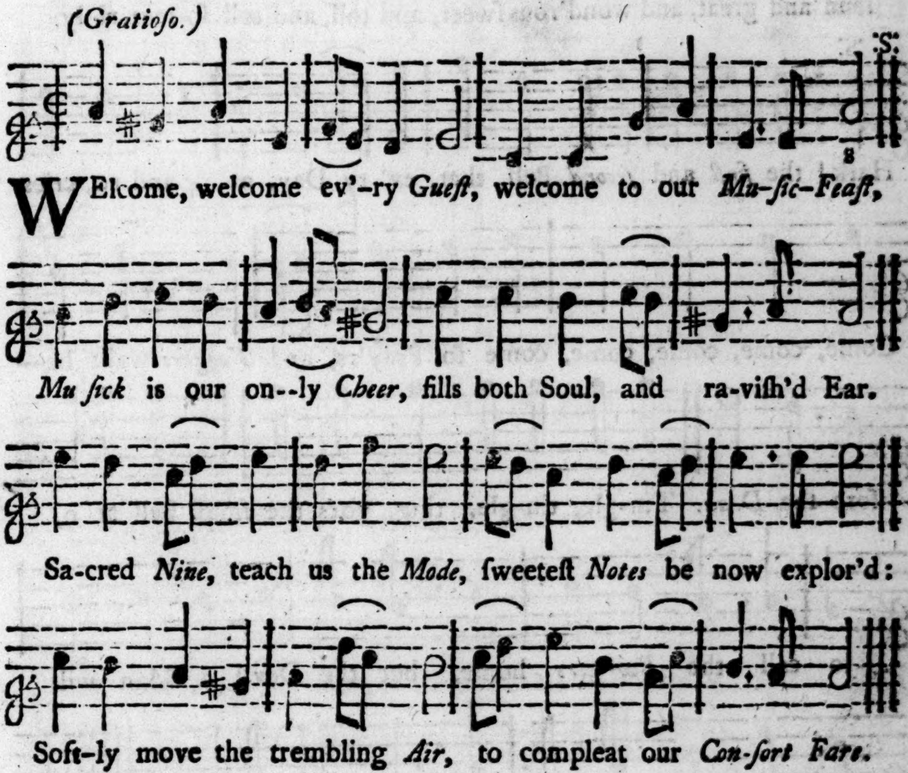
◆

CHAP. VI.

A Set of ſhort AIRS *or* SONGS, *in* Two, Three, *and* Four Parts; *for* Voices, *or* Inſtruments.

The INVITATION.

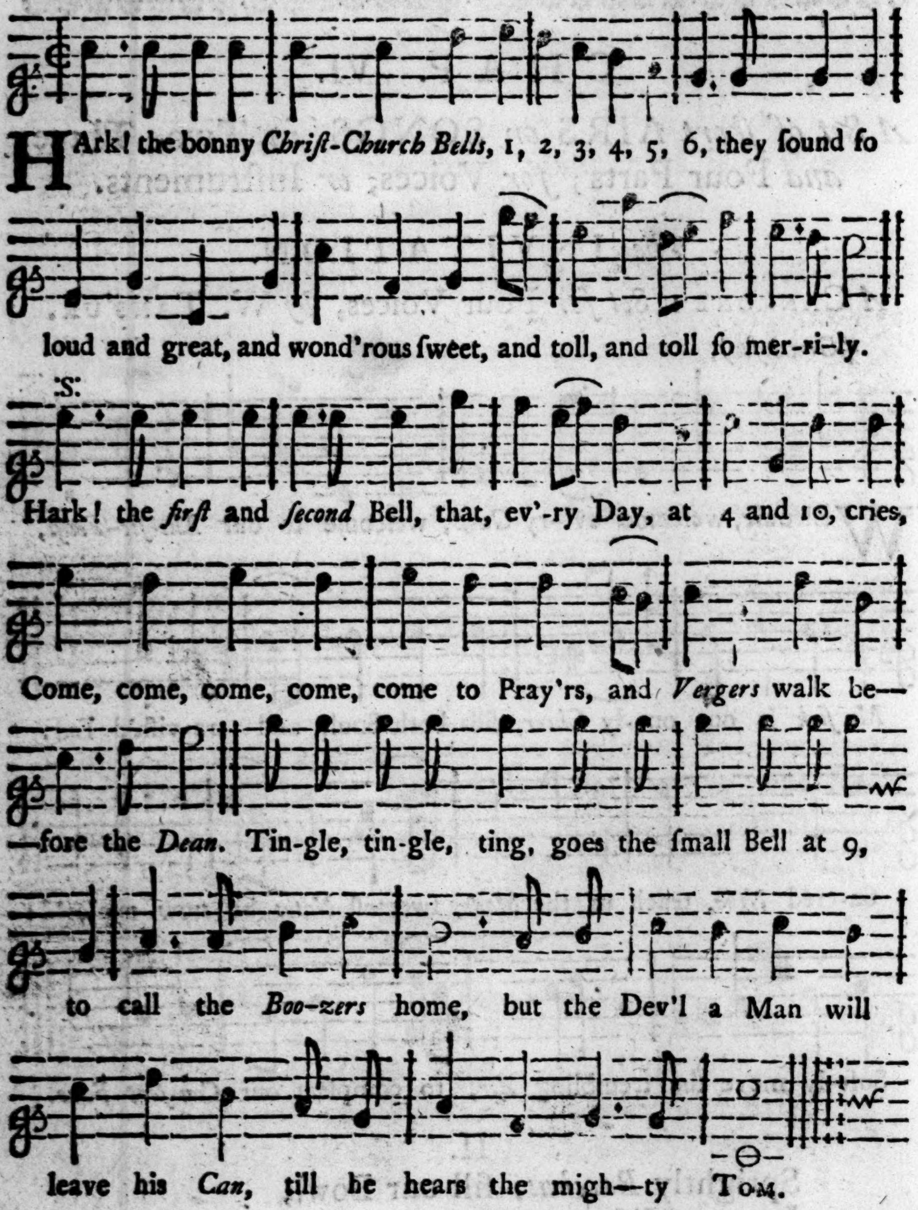
A CANZONE: *Set for* Four Voices, *by* W. TANS'UR.


(Gratioſo.)
S:
WElcome, welcome ev'-ry *Gueſt*, welcome to our *Mu-ſic-Feaſt*,
Mu ſick is our on--ly *Cheer*, fills both Soul, and ra-viſh'd Ear.
Sa-cred *Nine*, teach us the *Mode*, ſweeteſt *Notes* be now explor'd:
Soſt-ly move the trembling *Air*, to compleat our *Con-ſort Fare.*

II.

Sprightly *Bacchus*, fill our Bowl,
Let no Miſer us controul;
Brave *Apollo*, us inſpire,
Sweetly *tune* each vocal *Lyre*.
Sacred Nine, &c.

The Bonny Bells *of* Oxford. *A Three-Part* CATCH.

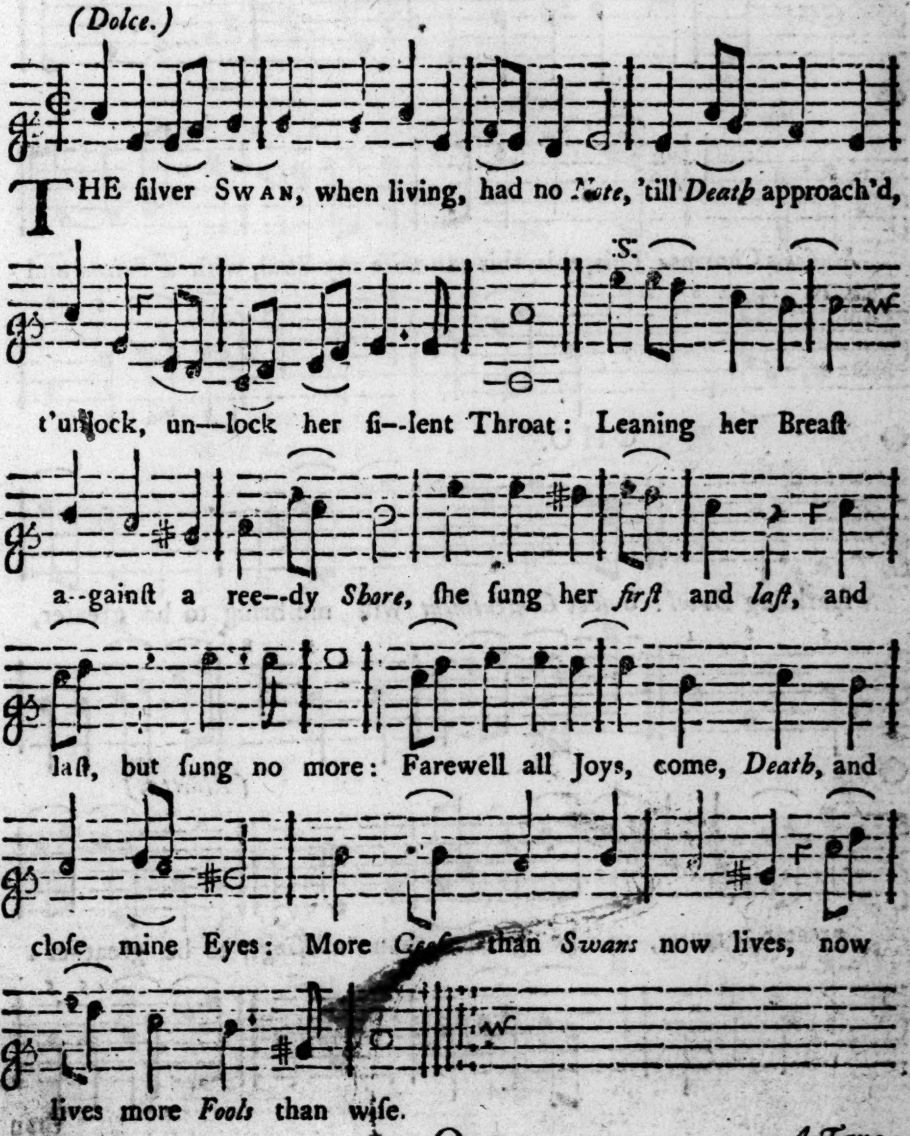

Hark! the bonny *Chriſt-Church Bells*, 1, 2, 3, 4, 5, 6, they ſound ſo
loud and great, and wond'rous ſweet, and toll, and toll ſo mer-ri-ly.
:S:
Hark! the *firſt* and *ſecond* Bell, that, ev'-ry Day, at 4 and 10, cries,
Come, come, come, come, come to Pray'rs, and *Vergers* walk be—
—fore the *Dean*. Tin-gle, tin-gle, ting, goes the ſmall Bell at 9,
to call the *Boo-zers* home, but the Dev'l a Man will
leave his *Can*, till he hears the migh—ty TOM.

II.

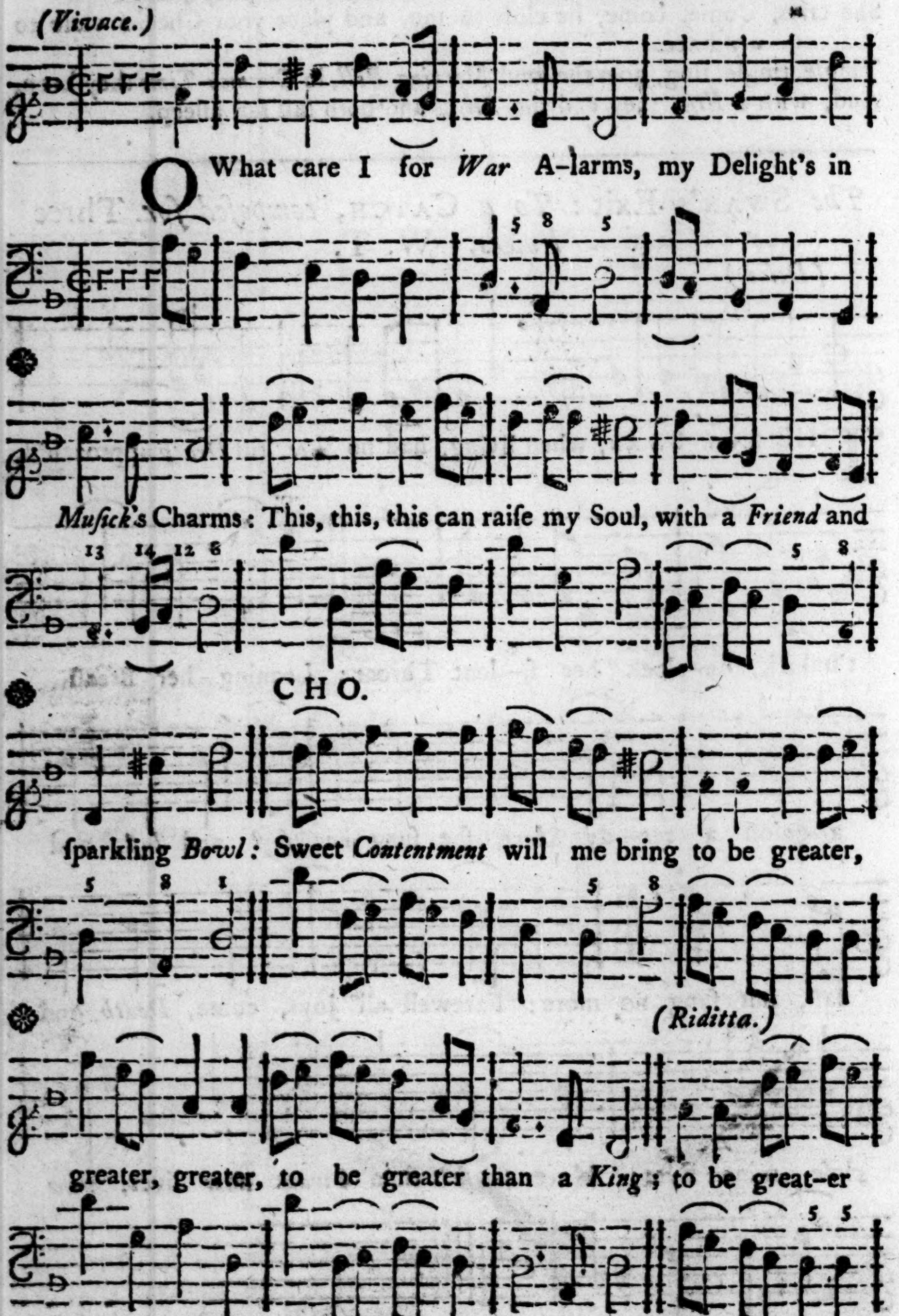
See, how fair a youthful *Pair* lies on a *Bridal-Bed!*
No Laſs at Court more fit for Sport,
Nor finer mix'd with White, with White and Red.

When the *firſt* and *ſecond Peal* is o'er, how eaſy then they place!
She cries, Come, come, lie cloſe to me, and place your Cheeks cloſe to
my Face.
Tingle, tingle, ting, goes the loud *Morning-Bell*, in *Common-Time* they keep,
And, with a *Kiſs*, they end the *Bliſs*, and both fall faſt aſleep.

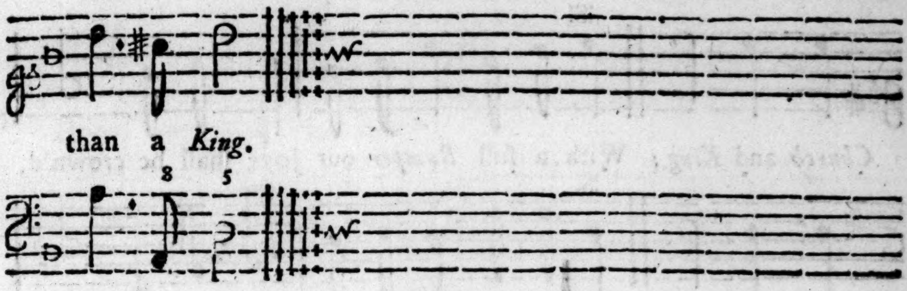
The SWAN's Exit: *To a* CATCH, *composed for* Three *Voices*. W. T.


(Dolce.)
THE ſilver SWAN, when living, had no *Note*, 'till *Death* approach'd,
t'unlock, un--lock her ſi--lent Throat: Leaning her Breaſt
a--gainſt a ree--dy *Shore*, ſhe ſung her *firſt* and *laſt*, and
laſt, but ſung no more: Farewell all Joys, come, *Death*, and
cloſe mine Eyes: More *Geeſe* than *Swans* now lives, now
lives more *Fools* than wiſe.

A Two-Part SONG, *on* Contentment. *W. T.*


(Vivace.)
O What care I for War A-larms, my Delight's in
Muſick's Charms: This, this, this can raiſe my Soul, with a Friend and
CHO.
ſparkling Bowl: Sweet Contentment will me bring to be greater,
(Riditta.)
greater, greater, to be greater than a King; to be great-er

than



II.
O what care I for Things of *State*,
Who looks high, or, who looks great;
For who's King I'll ne'er contend,
Love my *Bottle* and my *Friend:*
CHO.

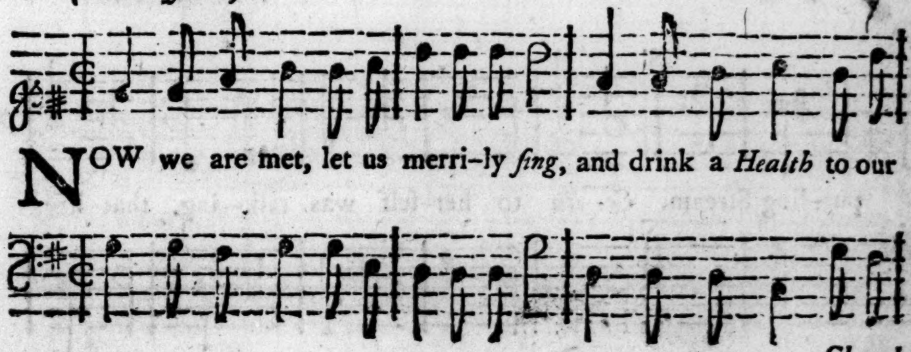
III.
O what care I for *Miſer*'s Cares,
Knaviſh *Plots*, or Monarch's *Tears*;
Envy ne'er ſhall urge my Hate,
Nor *Oppreſſion* make me great.
CHO.

IV.
O what care I for *Fool* or *Knave*,
To their *Laws* I'll ne'er be Slave:
I'll be conſtant to my *Friend*,
And enjoy a Happy End:

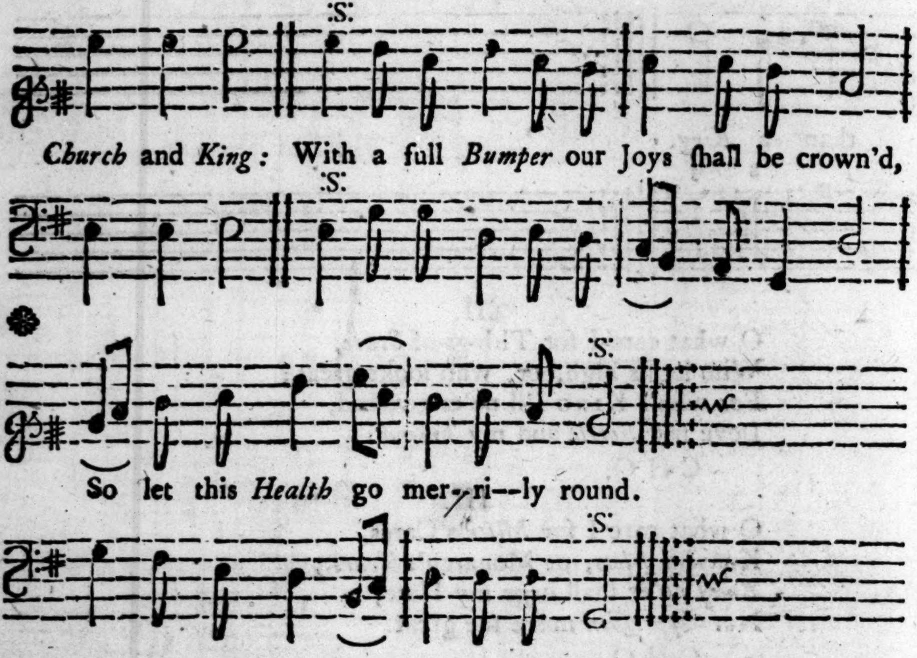
CHORUS.
Sweet *Contentment* will me bring
To be greater than a *King*.

A Loyal Health. *W. T.*

(*Vivaciſſimo.*)

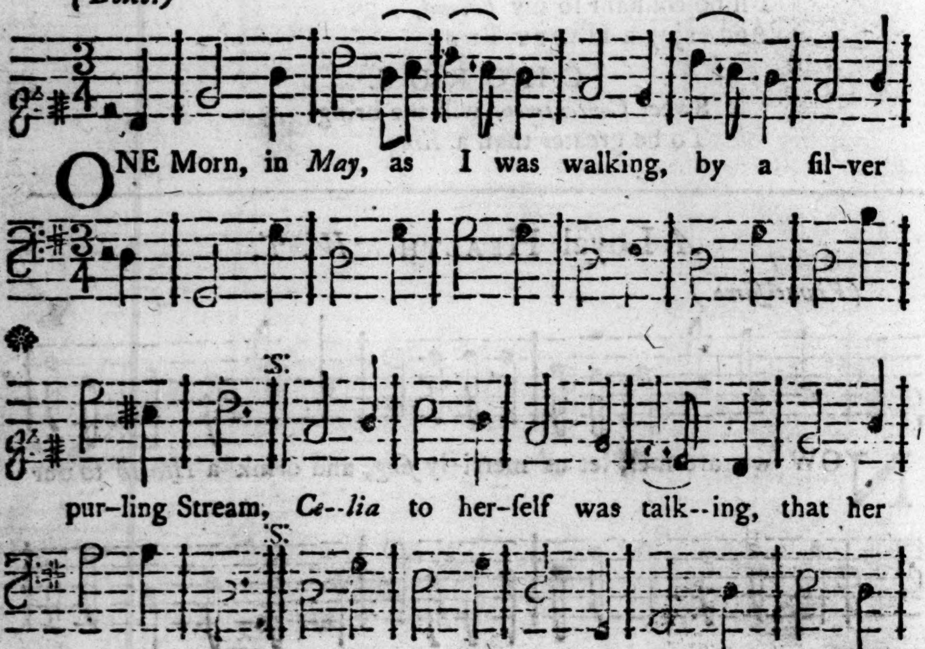

NOW we are met, let us merri-ly *ſing*, and drink a *Health* to our

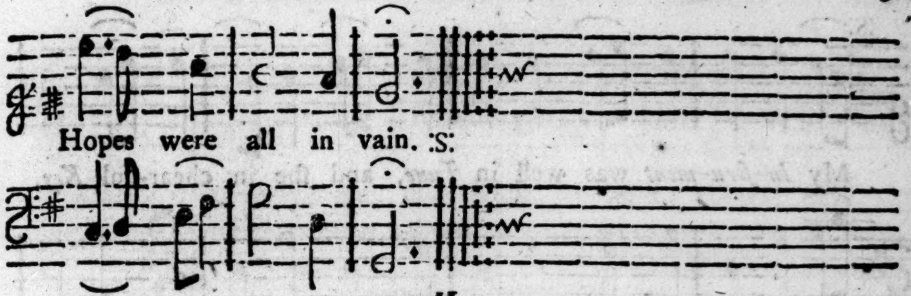
Church


Church and *King*: With a full *Bumper* our Joys ſhall be crown'd,
So let this *Health* go mer--ri--ly round.
:S:

DAMON *and* CELIA. *A Two-Part* SONG. *W. T.*

(Dolce.)


ONE Morn, in *May*, as I was walking, by a ſil-ver
pur-ling Stream, *Ce--lia* to her-ſelf was talk--ing, that her
:S:



II.

Falſe is the Man that now does woe me,
  Cupid wounds my Heart with *Love*;
O! I fear *Love* will undo me,
  Send me Aid, ye *Gods* above.

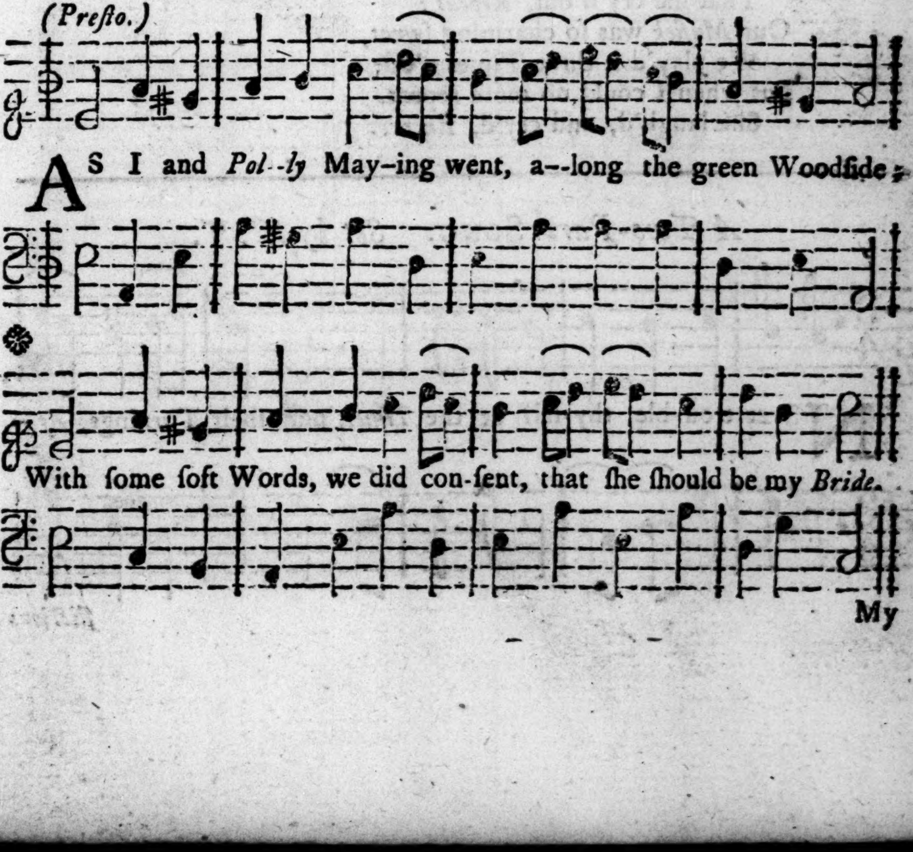
III.

Whilſt the fair NYMPH was thus complaining,
  In a *Love-ſick* mournful Strain;
DAMON coming (not diſdaining)
  Soon did eaſe the Maiden's Pain.

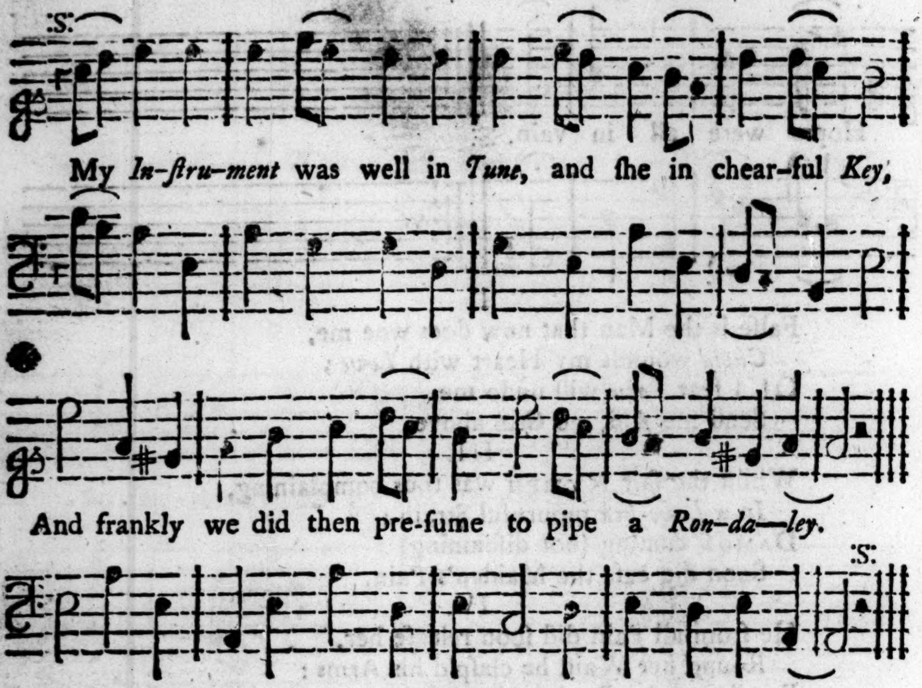
IV.

He from all Pain did ſoon releaſe her,
  Round her Waiſt he claſp'd his Arms:
Fondly on the *Banks* embrac'd her,
  Where ſhe felt ten thouſand Charms.

The MUSICAL LOVERS. *W. T.*


(Preſto.)
AS I and Pol--ly May-ing went, a--long the green Woodſide;
With ſome ſoft Words, we did con-ſent, that ſhe ſhould be my Bride.

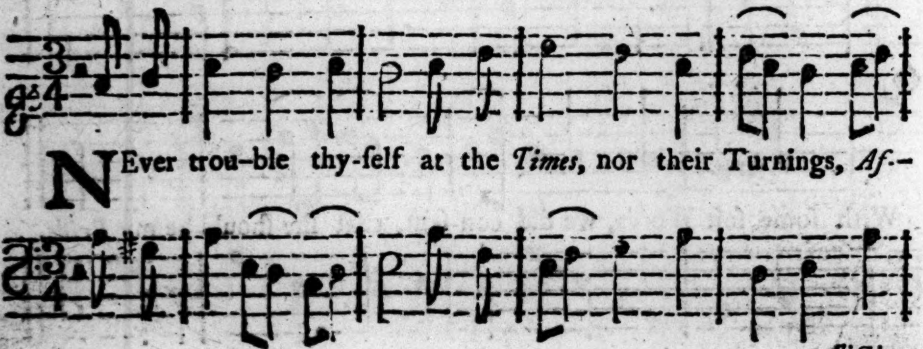
My


:S:
My *In-ſtru-ment* was well in *Tune*, and ſhe in chear-ful *Key*,
And frankly we did then pre-ſume to pipe a *Ron-da—ley*.
:S:

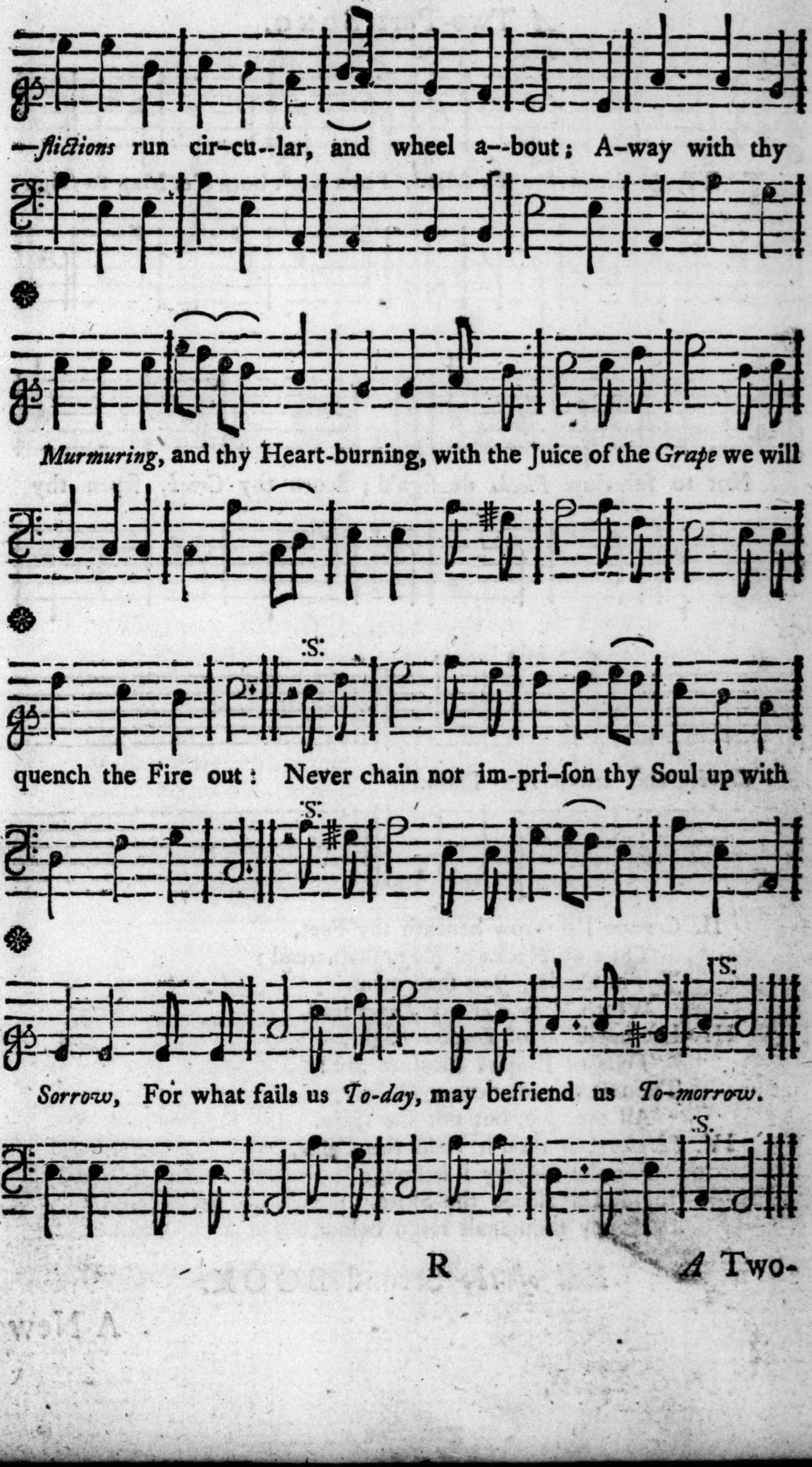
II.

Each *Part* did well in *Conſort* move,
How briſk the *Time* did beat!
Our *Notes*, ſuch melting *Strains* of *Love*,
That ſhe cry'd out, *Repeat*:
Our *Muſick* was ſo charming ſweet,
We play'd it three Times o'er;
But when I could no more repeat,
She laugh'd, and cry'd, *Encore*.

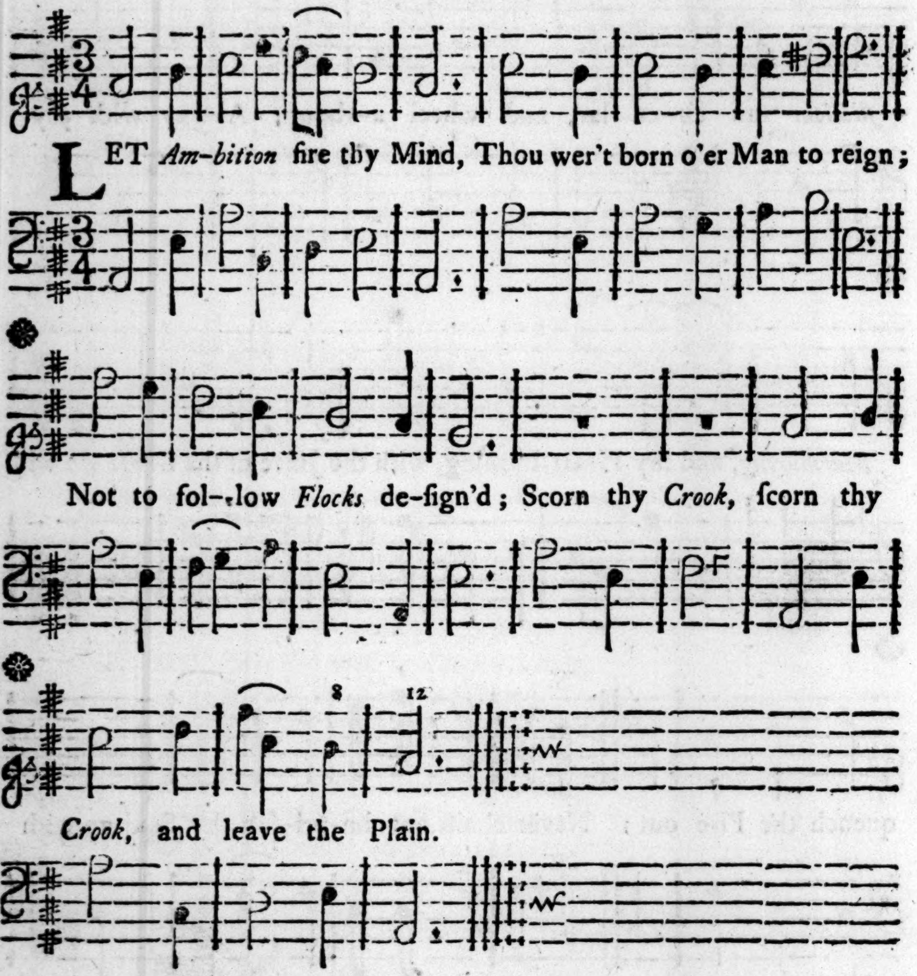
A Two-Part SONG. *Set by W. T.*


NEver trou-ble thy-ſelf at the *Times*, nor their Turnings, *Af-*

flictions


—*flictions* run cir-cu--lar, and wheel a--bout; A-way with thy
Murmuring, and thy Heart-burning, with the Juice of the *Grape* we will
S:
quench the Fire out: Never chain nor im-pri-ſon thy Soul up with
S:
S:
Sorrow, For what fails us *To-day*, may befriend us *To-morrow*.
S.

A Two-Part Song.


LET *Am-bition* fire thy Mind, Thou wer't born o'er Man to reign;
Not to fol-low *Flocks* de-ſign'd; Scorn thy *Crook*, ſcorn thy
Crook, and leave the Plain.
8
12

II. *Crowns* I'll throw beneath thy Feet,
Thou on Necks of *Kings* ſhalt tread:
Joys in Circles, *Joys* ſhall meet,
Which Way e'er thy *Fancy* lead.
III Let not Toil of *Empire* fright,
Toils of Empire Pleaſure are:
Thou ſhalt only know *Delight*,
All the *Joy*, but not the Care.
IV. *Shepherd*, if thou'lt yield the *Prize*,
For the *Bleſſing* I beſtow:
Joyful I'll aſcend the Skies,
Happy thou ſhalt reign below.

End of the Second BOOK.

A
New *Muſical* GRAMMAR,
AND
DICTIONARY:
OR,
A General INTRODUCTION
TO THE
Art of Muſick.

BOOK III.

TEACHING
The *Theory* of SOUND in general, from its *Natural Cauſes*; or, A *Philoſophical*, and *Mathematical Diſſertation* thereon; in a conciſe and eaſy Method, &c.—Together, with the Principles of *Practical-Muſick*: Or, the moſt *Authentick* RULES of *Compoſition*; either in *two*, *three*, *four*, *five*, *ſix*, *ſeven*, or *eight Muſical-Parts*: Shewing the *Allowed Paſſages* of all CONCORDS and DISCORDS; and the Contrivance of *Fuge*, or *Canon*, in great Variety.

Extracted from the *beſt Authors*, both *Ancient* and *Modern*; and methodically digeſted to every Capacity.

SOUND's Natural Cauſes *are herein diſplay'd*,
Which ſhew from whence each diff'rent Cord *is made*.
COMPOSING-RULES *are plainly here laid down*,
That Muſick's ART, *in Splendor may be known*.

The THIRD EDITION, with large ADDITIONS.

By WILLIAM TANS'UR, Senior, *Muſico-Theorico*.

LONDON: Printed for *James Hodges*, near *London-Bridge*.
Alſo ſold by the AUTHOR; and by his SON, late *Choriſter* of
Trinity-College, in the *Univerſity* of *Cambridge*. M.DCC.LVI.

CHAP. I.

Of Theory *in General: or,* A Philoſophical Diſſertation *of* The Nature of Sound; *and of the* Ratios *and* Proportion of *Practical* Intervals, &c.

Scholar. WHAT *is* Sound?

Maſter. Sound, is the Verberation, or Modulation of *Air*; being the *Object* of Muſick.

Scholar. *What is* Air?

Maſter. *Air* is that *Fluid* or *Element*, in which we move, breath and conſiſt, compoſed of ſmall Springy Particles, which give Way to the leaſt Impreſſion made on them; which Particles move freely one among another; for which Reaſon, it is known to be a *Fluid*; and every Force that preſſeth upon *Air*, preſſeth at the ſame Time, in all Manner of *Directions*: — And as the *Preſſure* increaſeth, ſo does its Denſity; as is evident, of *Air* forced into a Bladder, for the more it is forced, the more denſe it is; and as it decreaſes, it expands itſelf again, in all Manner of Directions. — The Force that preſſeth common *Air*, is the Weight of the *Atmoſphere* (that is, the *Clouds*, *Rain*, &c.) and the Spring of the *Air* is equal thereunto; by Reaſon they always Ballance each other, and produce equal Effects, *&c. &c.*

Scholar. *You ſay that* Air *is the* Object of Sound, *pray tell me the* Generative Part *thereof?*

Maſter. The *Generative Part* of *Sound*, is that which produceth *Sound*, and bringeth it forth; and that is *Motion, by Colliſſion*; or a Body's ſtriking againſt the *Air*, which cauſeth *Sound*; and this *Sound* is more *grave*, or *acute*, according to the Force and Magnitude of the Body that ſtrikes againſt it; this being that which conſtitutes different *Tones*, &c.

Scholar. *What is the* Support, *and* Continuation *of* Sound?

Maſter. All *Sound* is ſupported and carried diſtant by the *Medium* or *Air*, which is called, *The Sphere of Activity*, *The Element of Sound*; or *The Element of Muſick*; and ſo far as the *Medium* paſſeth, ſo far paſſeth the *Motion* with it; and when the *Motion* ceaſeth, then muſt the *Sound* ceaſe alſo.—But if it meets with any Hinderance in the Way which it paſſeth, it ſtrikes and ſhakes at every Obſtacle it meets, making *Ecchoes* and *Sounds* according to the Nature of the Obſtacle: But, if it meets with no Hinderance as it paſſeth, then it paſſeth into the *Sphere* of the *Air* or *Medium*, according to the Force of the *Sonorous-Body* or *Sounding-Body*; (which Body is the *Center*) moving in a certain Degree of *Velocity* or Quickneſs; and from this very *Principle* all *Tones* are deduced.

And as all *Sounds* move in a *trembling* or *vibrating Motion*, the *Difference* of *Tone* appears to be no other than the Different Velocity or Quickneſs of the *Vibrations* of the *Sounding-Body*; it being proved, that the ſmall Vibrations or Tremblings of any *Cord* or *String*, are all perform'd in *equal Times*; and that the *Tone* of the *Sound* (which continues for ſome Time after the Stroke is given) is the very ſame from firſt to laſt; whoſe Vibrations are ſupported by the *Air* or *Medium*.

From this very *Principle*, ariſes what we call *Concords*; which are nothing elſe but the frequent *Uniting* of the *Vibrations* of two *Sounding-Bodies*, and of the *undulating Motions* of the *Air* occaſioned thereby; and that *Diſcords* are the Reſult of the leſs frequent *Unitings* of the Vibrations, *&c.*

Scholar. *How many Ways is* Sound *to be conſidered?*

Maſter. *Sound*, with regard to *Muſick*, is to be conſidered *two Ways*, viz. *Simple*, and *Compound*.—— A *Simple Sound*, is the Effect of a ſingle Vibration, or of ſo many Vibrations as are neceſſary to excite in us the Idea of *Sound*; that is, the Product of one *Voice*, or of one *Inſtrument*, &c.— A *Compound Sound*, conſiſts of *ſeveral Sounds* proceeding from *ſeveral* diſtinct *Inſtruments* or *Voices*, all uniting in the ſame individual Time, and Meaſure of Duration; that is, all ſtriking on the *Ear* together, be their Differences as they will.

And as the ſeveral *Degrees* of *Tune* are Proportional to the *Number* of the *Vibrations*, even ſo are the *Vibrations equal* or *unequal*, *ſwift*, or more *ſlow*, according to the Nature and Conſtitution of the *Sonorous-Bodies*: The Vibration or Tremblings of ſuch *Bodies* being by which all *Sounds* do proceed, and arrive from a certain *Pitch* or *Tenſion*, either *grave* or *acute*; according to the *Greatneſs*, and *Tenſion* of the *Sounding-Body*.

From what has been ſaid, it appears, that the whole *Theory of Muſick* proceeds from the Vibrations, Oſcillations, or Tremblings of the *Sonorous-Bodies*, and alſo the *Proportion* of *Sound*; for what Bodies or Sounds are more *Acute*, the more *Swift* are their Vibrations; and thoſe more *Grave*, their Vibrations are more *Slow*, &c. Therefore, the *Firſt Principal*, by which the Nature of *Harmonical Sounds* was found out, was by the *Meaſure* and *Proportion* of the *Vibrations* of the *Sonorous-Body*; each *Note* of *Tune* being made by a certain Meaſure of the Velocity of the *Vibrations*: I mean, That ſuch a certain Meaſure of *Courſes* and *Recourſes* doth in ſuch a certain Space of Time, conſtitute or appoint ſuch a certain determinate *Tune*; and that the *Continuance* of *Sound*, even unto the laſt, dependeth only on the *Equality* of the *Time* of its *Vibrations*; as may be obſerved by a *Wire-ſtring* after it is ſtruck; which was firſt obſerv'd by *Pythagoras*, &c. and this is what brings *Harmony* under *Mathematical Proportions*.— (See *The Doctrine of Pendulums*, Page 47.)

Scholar. *Sir, I return you Thanks for your* Definitions *of* Air *and* Sound, &c. *but now deſire you'll ſay ſomething concerning the* Proportion of Sound.

Maſter. To find out their *Proportions*, you muſt find out their *Numbers*, and then examine the Cauſe, why ſome are *pleaſant*, and others *unpleaſant*, (of which the *Ear* is the *Umpire* :) which ſhall be the Buſineſs of the next *Section*.

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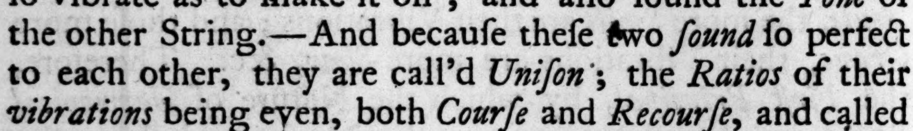
§ 2. *Of* Proportions *of* Concords, &c.

FIRST, take two *Muſical-Strings*, of an equal Length, and ſtretch them to an equal *Tenſion* or Tightneſs, and then ſtrike them both together, and they will *vibrate* in *equal Times*, both *Courſe* and *Recourſe*, in the Nature of a *Pendulum* till they reſt : for when *two Strings* are in exact *Uniſon* to each other, one will *vibrate* to the other, tho' untouch'd : Or, if you lay a Straw, or Scrap of Paper on one, and ſtrike the other, if it be in *uniſon* to it, it will ſo vibrate as to ſhake it off ; and alſo ſound the *Tone* of the other String.—And becauſe theſe two *ſound* ſo perfect to each other, they are call'd *Uniſon* ; the *Ratios* of their *vibrations* being even, both *Courſe* and *Recourſe*, and called 1 to 1 ; becauſe each Motion, or Particle of Sound, ſtrike on the *Ear* both together ; Thus :

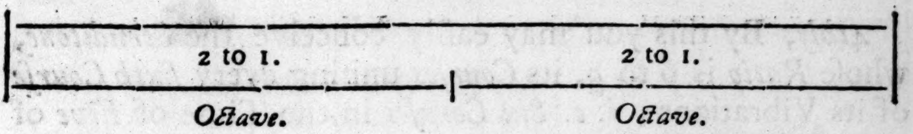
UNISON.



The next *Concord*, is the *Diapaſon* (being the next *Ratio* or *Proportion* in whole Numbers, which is found by Doubling or taking but one half of the String, by dividing it into *Two Parts*, and Placing a *Bridge* in the Middle :

This will produce an *Eighth* to the *whole String*, whoſe *Ratio* is called *Dupla*, or *Double-Proportion* to its *Octave*, by reaſon each Half of the *String* vibrates *two Courſes* in the ſame Time as the whole String does *one*, it being in *Ratio* or Proportion as 2 to 1.

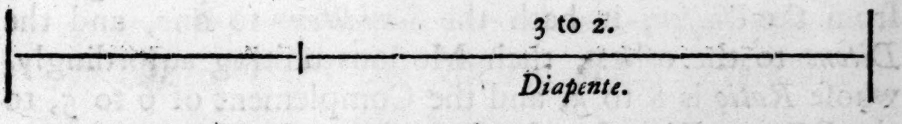
Thus:



All other *Proportions* are found by dividing the *Octave* into the other *mean Ratios* that are included in it, *&c.*

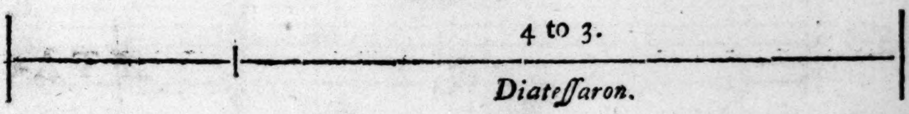
The next *Concord* is the *Diapente*, which is found by dividing the *Chord* into *Three Parts*, and placing a *Bridge* to take of one third; then will the two thirds of the *Chord* produce a *Diapente* to the Whole; and vibrate *Three Courſes* to *Two* in *Dupla-Proportion*, and *unite* every third *Courſe*; which *Ratio* is called *Seſquialteria-Proportion*, or 3 to 2.

Thus:



The next *Chord* is the *Diateſſaron*, being found by dividing the *Line* into four equal Parts; and by ſtopping off one fourth with a Bridge: Then will the three fourths of the Line produce a *Diateſſaron* to the whole Line; and unite every fourth *Courſe* of its *Vibration*. This is called *Quadruple-Proportion*, whoſe *Ratio* is 4 to 3; by reaſon it vibrates *four Courſes*, in the Time of *Three* in *Seſquialteria*.

Thus:



Then take another *uniting String*, and divide that Part as was ſtopped off to make the *Diapente*, in two equal Parts, and it will give the *Ditone* to the open Spring, and its Motions will unite every *fifth Courſe*: Its *Ratio* is 5 to 4, by reaſon it vibrates *five Courſes* in the ſame Time as *Four* in the *Ratio* before it.

4thly, By this you may eaſily conceive the *Semiditone*, whoſe *Ratio* is 6 to 5, its *Courſes* uniting every *ſixth Courſe* of its Vibrations; *i. e. Six Courſes* in the Time of *Five* of the *Diton*'s Motions.

N. B. That all Ratios *that are within the Number* Six, *are* Concords, *&c.*

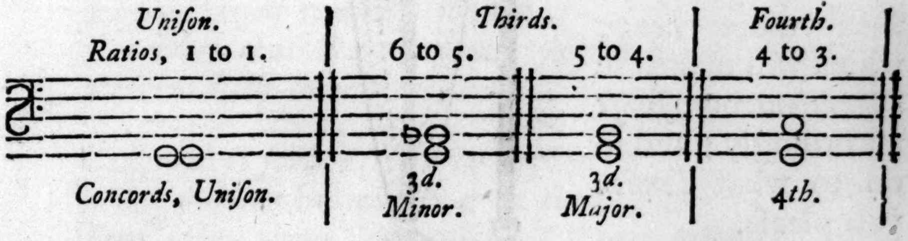
The *Hexachord Major*, is within the Number of *Concording Ratios*, and in *Ratio* 5 to 3; and vibrates five *Courſes* in the Time of three, meeting every 5th *Courſe* of its Vibrations.—And although the *Hexachord Minor*, is not within the Number *Six*, yet it is a far better *Chord*, by reaſon, when joined with the *Diapaſon* and *Diateſſaron*, from the *Uniſon*, it hath the *Semiditone* to one, and the *Ditone* to the other; their Motions uniting accordingly, whoſe *Ratio* is 8 to 5, and the Complement of 6 to 5, to the *Octave*, *Diapaſon*, &c.

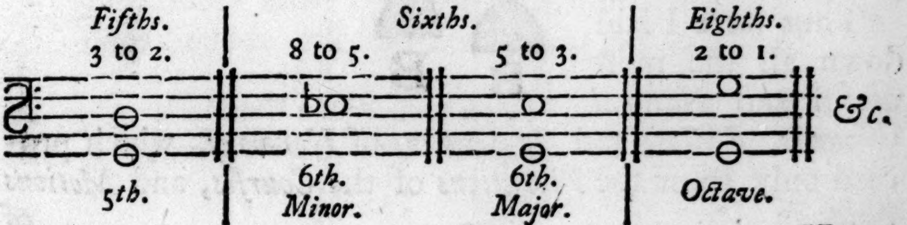
A TABLE *of all the* Intervals *contained in the* Syſtem *of* Diapaſon *or* Octave; *with the Number of* Semitones *in each* Interval; *and their* Ratios; *being* *The whole* SYSTEM *of* Harmony.

Semitones.	*Intervals* Names.	*Ratios, or Proportions*	*Compounded of a*
—12			
—11	A *Diapaſon*, Octave, or Eighth —	2 to 1	5th and 4th, *&c*
—10	A *Semidiapaſon*, *Sept. Major*, or A Greater Seventh ———	15 to 8	5th and ♯ 3d.
— 9	A *Sept Minor*, or Leſſer Seventh —	9 to 5	5th and ♭ 3d.
— 8	A *Hexachord-Major*, or Greater Sixth	5 to 3	3d and 4th.
— 7	A *Hexachord-Minor*, or Leſſer Sixth	8 to 5	
— 6	A *Diapente*, or Perfect Fifth ——	3 to 2	♭ 3d and ♯ 3d.
— 5	A *Semidiapente*, or Minor Fifth A *Tritone*, or Greater Fourth	45 to 32	♯ 3d and tone ♯.
— 4	A *Diateſſaron*, or Perfect Fourth —	4 to 3	♯ 3d and tone ♭.
— 3	A *Ditone*, or Major Third ———	5 to 4	♭ 3d and tone ♯.
— 2	A *Semiditone*, or Minor Third ——	6 to 5	♯ 2d and tone ♭.
— 1	A *Tone*, or Major Second ———	9 to 8	2 ♯ tones.
——	A *Semitone*, or Minor Second ——	10 to 9	1 ♭ tone.
——	A *Uniſon*, or One Sound ———	1 to 1	One Sound.
——			

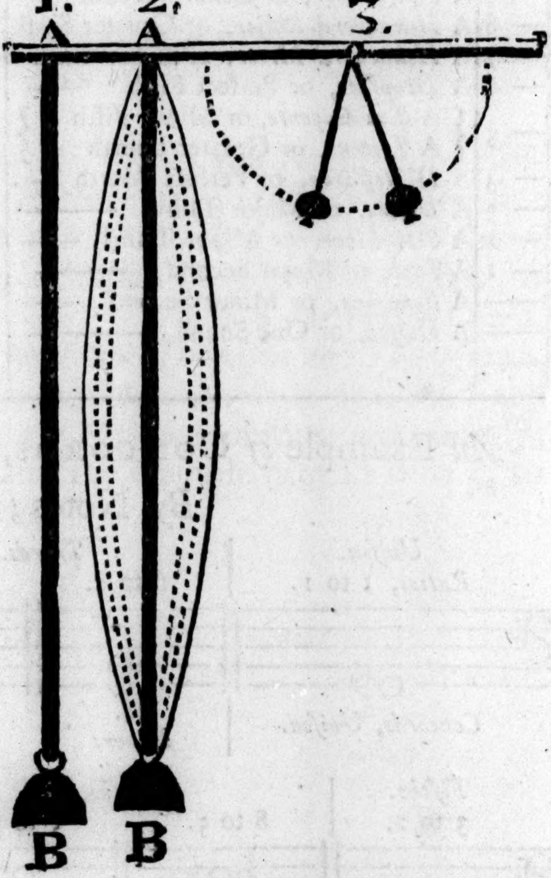
An Example *of* CONCORDS, *and their* Ratios.

By Notes;





Hence it is, that the *Vibrations* of a *Chord* or *Muſical-String* truly repreſents the *Motions* of a *Pendulum*, as I before hinted. Now, if you take a *Wire*, or *Muſical-String*, and fix one End on a *Center*, and hang a Weight at the other End to hang as a *Pendulum*, and when it hangeth ſtill, gently ſtrike the *String* with a Bit of *Wire*, ſo as not to move the Weight, the *String* will *tremble* or *vibrate* in *equal* Spaces of *Time*, in the very Nature of a *Double-Pendulum* ſo long as it *ſounds*; extending itſelf wideſt in the Middle, according to the *Figure*, A B.



Here you have both a *Muſical-String* and a *Pendulum*, all in one; whoſe *Vibrations* conſtitute both *Time*, and *Proportion* of *Sound:* And this is the very Principal, and Reaſon that *Muſick* comes under *Mathematical Proportions*, both in *Time* and *Tune*, &c. Thus by a larger *Weight* you may make your *Tone* more *acute*, which will make the *Vibrations* more *ſwift* accordingly; and ſo on to what *Tenſion* you pleaſe.

Thus have I laid down all the moſt uſeful and *Natural Grounds*, *Ratios*, and *Proportions* of *Harmony*, which proceed only from the *Vibrations* of the *Courſes*, and *Motions* of the *Sonorous-Bodies*; which *Motions* determine both *Time* and *Tune*; and alſo render each *Sound* more or leſs *Pleaſant*, according to the frequent *uniting* of their *Courſes* as they fall on the *Ear* together; from which we diſtinguiſh both *Concord*, and *Diſcord*: *Concord* being nothing but the frequent *Motions* falling on the *Ear*, at the ſame Time; and *Diſcord* is when they ſeldom or never meet, whoſe *Ratios* are innumerable, by reaſon of their *croſs Motions*, &c.

As to other puzzling Matters that are meerly uſeleſs in *Muſick*, I ſhall herein omit; and leave them to the *Criticks* and *Hair-Splitters* of our Age to handle; and here conclude this *Chapter*.

Thus, by Diviſion of a Line,
We meaſure SOUND, *as well as* Time:
Whoſe trembling Motions *we do ſum,*
Like as thoſe of the Pendulum.

For, by Experience it is found,
That MOTION *is the* Source *of* Sound;
Not without Air:—*(it doth appear)*
For, Air *conveys it to the Ear.*

Air, *like a circling Wave i'th' Ocean,*
Expands itſelf at every Motion;
But when that Force is ſpent, Air *then*
Returns itſelf to reſt *again.*

Concord *is form'd, it doth appear,*
When various Sounds *meet on the* Ear;
But, when their Tremblings Difform *move,*
Such Sounds *will then* Diſcordant *prove.*

As, all that's uſeful I've expreſt:
Let fruitleſs Study find the reſt.

CHAP.

CHAP. II.

Of PRACTICAL-MUSICK: *Containing ſome General* Rules *for the* COMPOSITION *of Two, Three, Four, Five, Six, Seven, and Eight* Muſical PARTS: *Together with the* Compoſition *of* FUGE, *Or, Contrivance of* CANON; *according to the moſt Authentick Rules.*

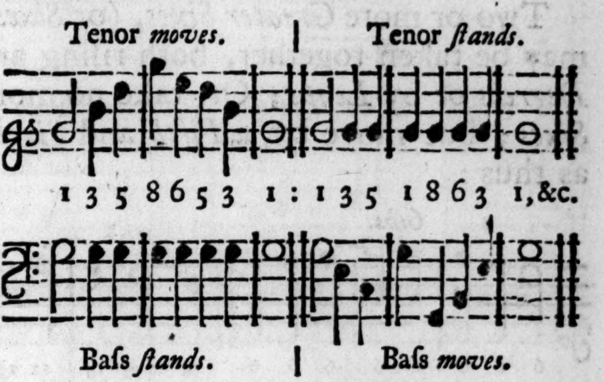
MANY there are in this conceited Age, that as ſoon as they can learn to *ſing*, or *play* a few *Tunes* by *Rote*, as the Wheel turns round, or as *Birds* do in a *Cage*, directly ſet up for *Teachers*; being ſo very ignorant as not to ſay their *Gamut*, and much more, as not in the leaſt to underſtand it.—Theſe are like ignorant *Sailors*, who know not their *Compaſs*; and that *Ship* muſt needs be well ſteer'd that falls under the Hands of ſuch a *Pilot*. Not only ſo, but they alſo ſet up for *Compoſers*, knowing neither *Tune*, *Time*, nor *Concord*. And, though they cut ſo ridiculous a Figure in the Eyes of the *Learned*, they luckily gain *Proſelytes* amongſt the Ignorant; which verifies the old *Proverb*, that, "*They are clever Fellows amongſt Folks as know nothing.*" Theſe are not to be blam'd for their Ignorance, but their Impudence; nor would their *Pupils* know they were *Fools*, had they not paid well for it, *&c.*—

To prevent which *Errors*, I ſhall here lay down all the approved RULES of *Compoſition*: Shewing, Firſt,

The

The Allowed *Paſſages of all Concords*, &c.

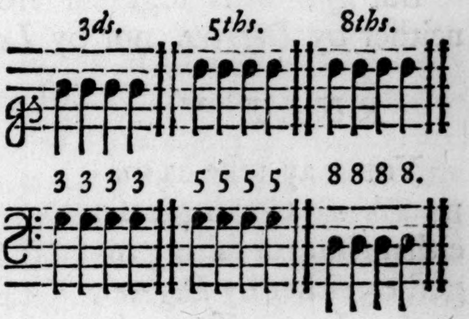
RULE I.



When one *Part moves*, and the other *Part* keeps its Place, the *Moving-Part* may move to any *Concords*. As thus:

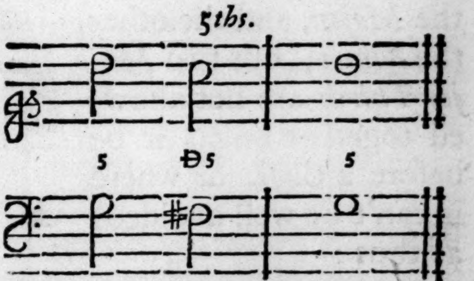
Note, That whenſoever any ſingle *Concord*, or *Diſcord* is mentioned, their *Octaves*, or *Eighths*, are alſo meant; (as I ſhewed in Page 64.)

RULE II.



You may take as many *Thirds*, *Fifths*, and *Eighths*, as you pleaſe, when both *Parts* do *ſtand*; as thus:

RULE III.



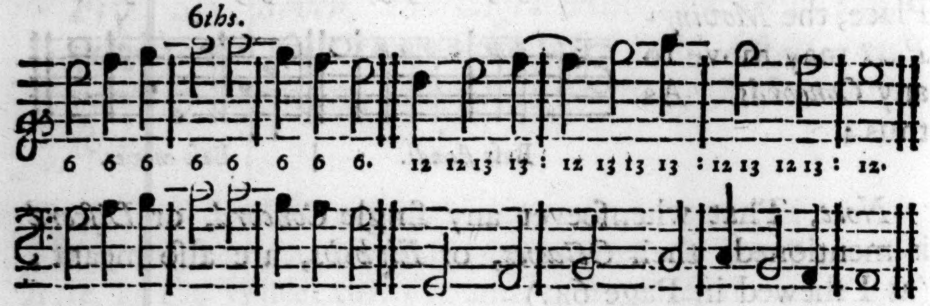
Two *Fifths* may be taken together, both riſing and falling, if one be the *Major* and the other be the *Minor*; (and not otherwiſe) as thus:

The like is to be underſtood of 4ths; two of one Kind may not paſs together, by reaſon *Tranſpoſition* of the *Parts* in *Canon* will render them 5ths.

RULE

RULE IV.

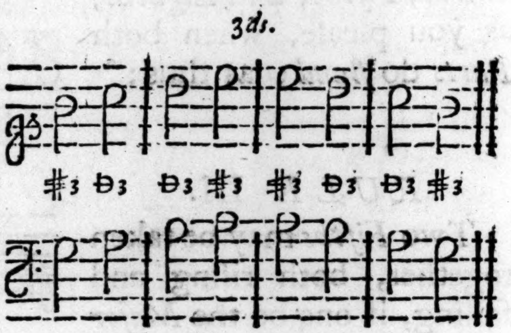
Two or more *Greater Sixes*, (or *Sixes* of different Kinds) may be taken together, both riſing and falling, either by *Degrees* or by *Leaps*; Or, take no more than two or three *Sixes*; but move by a *Fifth* and *Sixth*, or their *Octaves*; as thus:



But *leſſer* 6ths together are not good, nor allowable; neither by *Degrees*, nor by *Leaps*.

RULE V.

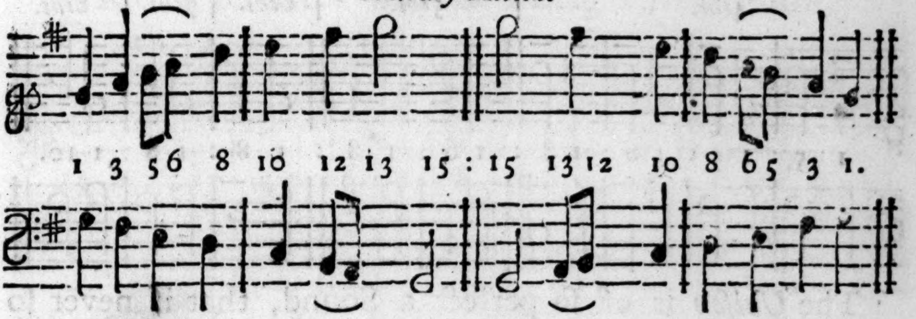
You may take as many *Thirds* as you pleaſe, either riſing or falling together, either by *Degrees*, or by *Leaps*, if one be the *Major*, and the other the *Minor*, (but two *Major Thirds* are not allowed together unleſs it be before a *Cloſe*, or where it can't be well avoided) as thus:



RULE VI.

If *Two*, or more *Parts* do move gradually, by *Contrary Motions*, they may move *Aſcending* or *Deſcending*; as thus:

Contrary Motion.



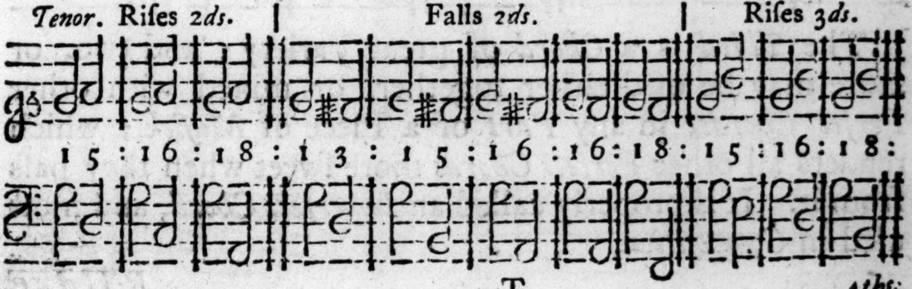
N. B. By theſe Six *Rules* before-mentioned, you ſee how all *Concords* may be taken and applied: But I ſhall next ſhew you how all *Concords* may follow each other, either *Aſcending*, or *Deſcending*, in all their ſeveral Paſſages.

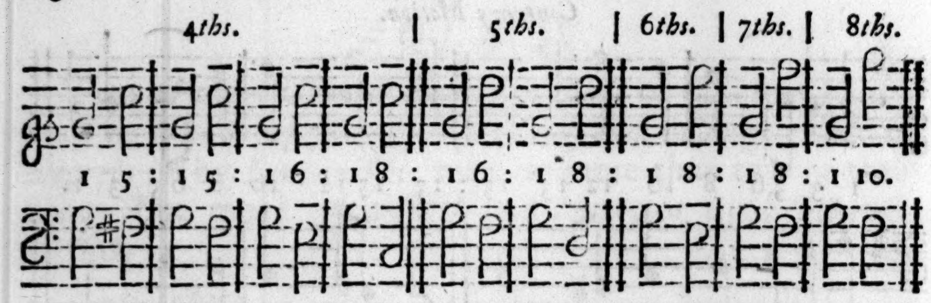
---

§ 2. *Of the Allowed* Paſſages *of all* Concords, *paſſing one from another.*

THE *Paſſages* of all *Concords* from any one to another is allowable, when both *Parts* move by *Contrary Motions*, either by *Degrees*, or by *Leaps*; I mean when the *Upper-Part* riſes, and the *Baſs* falls: Or, when the *Upper-Part* falls and the *Baſs* riſes to any different *Chord*, that lies between their *Paſſages*; as the above *Example*. But to give you a more clear *Inſpection*, I ſhall ſet down all the ſeveral *Paſſages*, of the ſeveral *Concords*, as they paſs from one to another, beginning firſt with the *Uniſon*, and from thence to the *Third*, *Fifth*, *Sixth*, and *Eighth*, &c. *Ex. gr.*

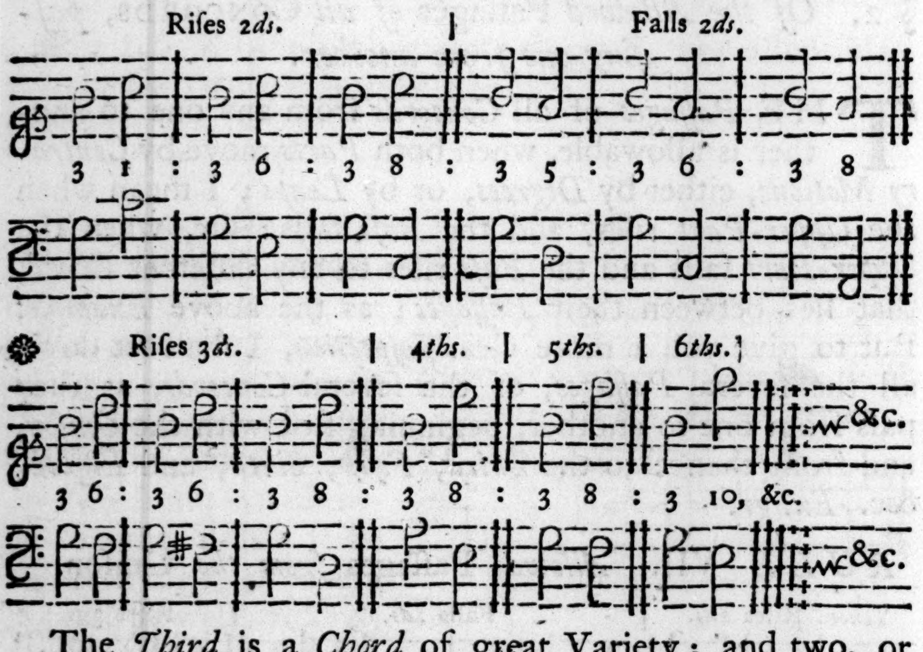
RULE VII. *Allowed* Paſſages *from the* Uniſon.





The *Uniſon* is of ſo perfect a Sound, that if never ſo many do ſound together, the Ear cannot diſtinguiſh them from one and the ſame Sound, only ſtronger: It may be properly uſed at the Beginning of *Strains*, and alſo at a *Concluſion*, or elſewhere, when the *Compoſer* alone pleaſes.

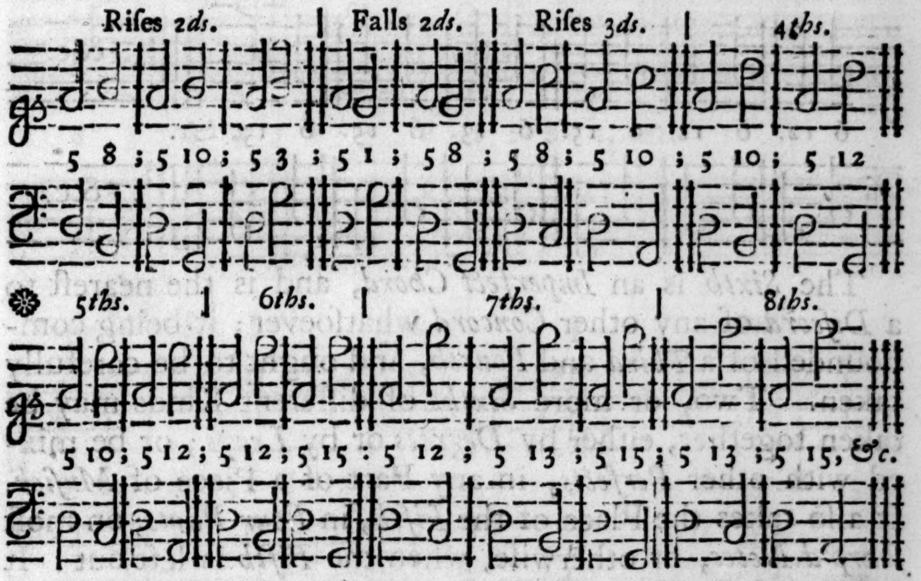
RULE VIII. *Allowed* Paſſages *from* Thirds.



The *Third* is a *Chord* of great Variety; and two, or more may be uſed either together, or mixed with other *Perfect Chords*, in any *Part* of a Piece of *Muſick*; which renders all other *Perfect Chords* more ſweet when they paſs from it. It is properly called an *Imperfect Chord*, and moſt uſed in *Compoſition*.

RULE

RULE IX. *Allowed* Paſſages *from* Fifths.

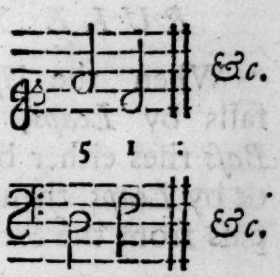


The *Fifth* is a very ſweet, pleaſant, and *Perfect Chord*, and uſed in any *Part* of *Muſic*, to fill up the *Harmony*; but too many of them are apt to cloy the Ear: Therefore, two or more are not allowed to be taken together in leſs than *Three Parts*.

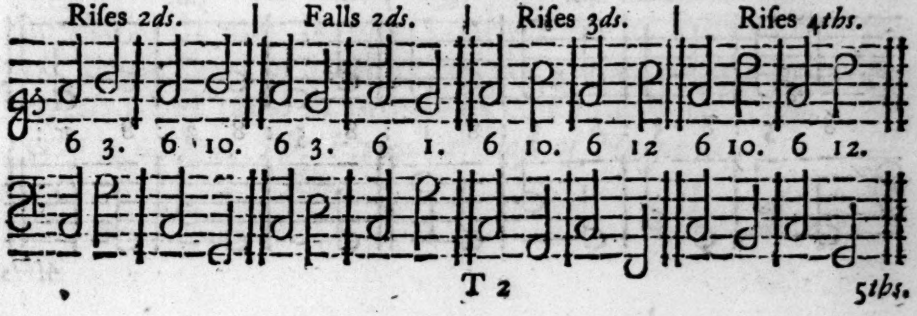
RULE X.

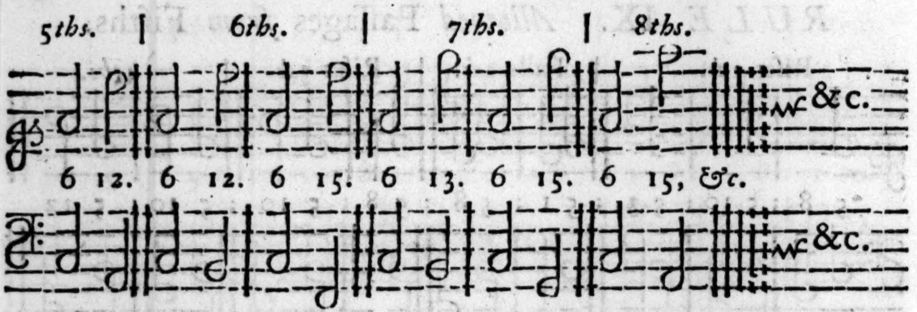
When the *Upper-Part* falls by *Leaps*, and the *Baſs* riſes by *Leaps*, then you may paſs from the *Fifth* thus:

In like Manner Part may paſs thro' one another; the *Baſs* to become the *Upper-Part*, and the *Upper-Part* to become *Baſs*, &c.



RULE XI. *Allowed* Paſſages *from the* Sixth.

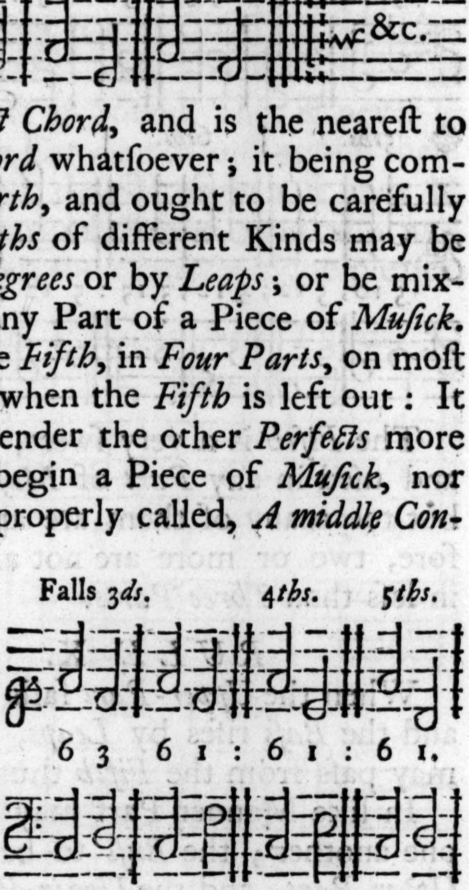




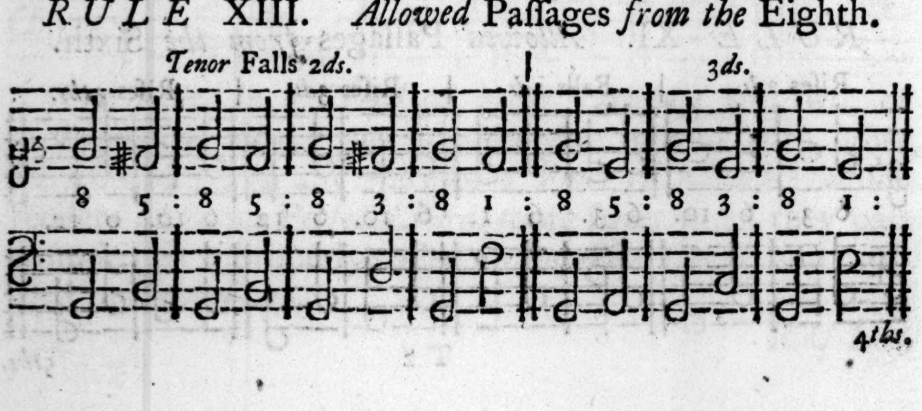
The *Sixth* is an *Imperfect Chord*, and is the neareſt to a *Diſcord* of any other *Concord* whatſoever; it being compounded of a *Third* and *Fourth*, and ought to be carefully taken. Two, or more *Sixths* of different Kinds may be taken together, either by *Degrees* or by *Leaps*; or be mixed with other *Perfects*, in any Part of a Piece of *Muſick*. It alſo takes the Place of the *Fifth*, in *Four Parts*, on moſt *ſharp'd Notes*, or otherwiſe, when the *Fifth* is left out: It is alſo of excellent Uſe to render the other *Perfects* more ſweet; but never uſed to begin a Piece of *Muſick*, nor yet to end the ſame: And properly called, *A middle Concord*.

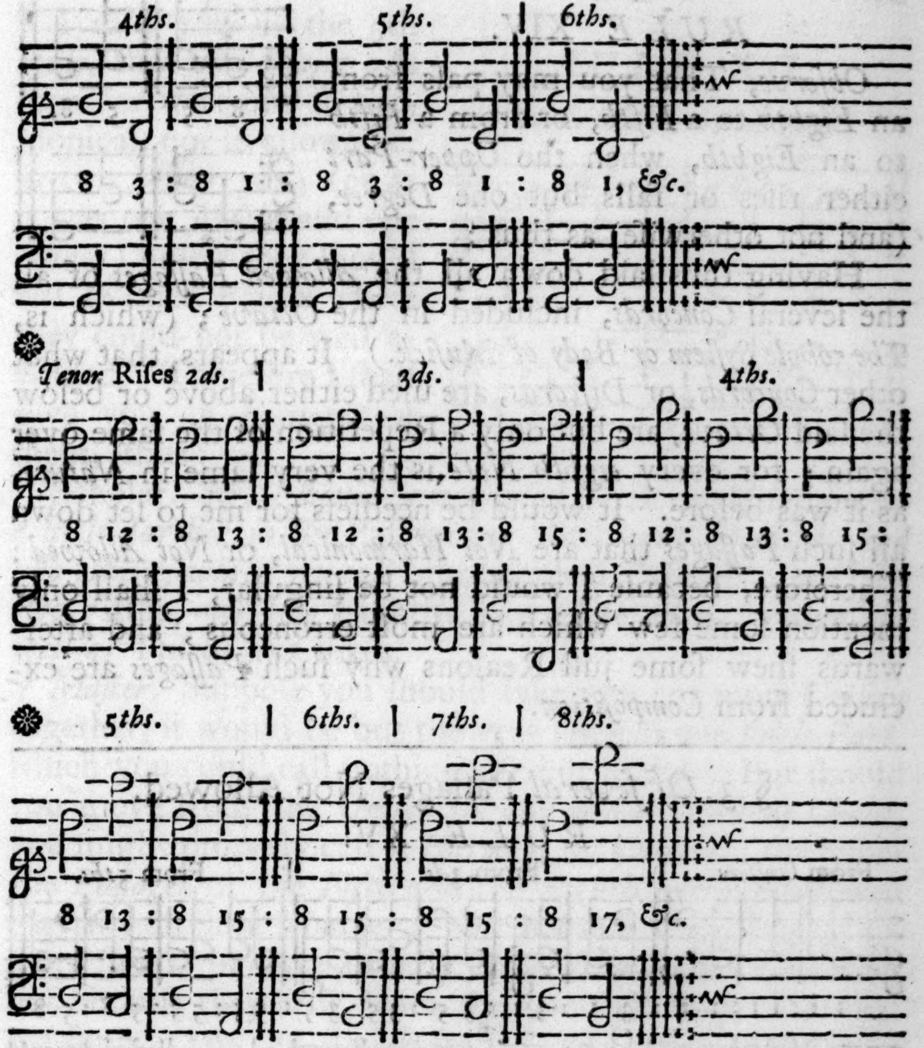
RULE XII.

When the *Upper-Part* falls by *Leaps*, and the *Baſs* riſes either by *Degrees* or by *Leaps*, then you may paſs from the *Sixth*, thus:



RULE XIII. *Allowed* Paſſages *from the* Eighth.



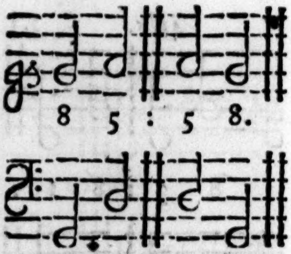


The *Eighth* or *Diapaſon*, is as *Perfect* a *Chord* as the *Uniſon*, and of the very ſame *Nature:* Two of which are not allowed to be taken together, by Reaſon they cloy the Ear.—It may be uſed in any *Part* of a Piece of *Muſick*, Beginning, or Ending, or elſewhere, mixed with *Imperfects*; but none ſo proper to conclude with: And properly is called, *The Period or Cloſe of Harmony*.

RULE

RULE XIV.

Obſerve, That you may paſs from an *Eighth* to a *Fifth*, or from a *Fifth* to an *Eighth*, when the *Upper-Part* either riſes or falls but one *Degree*, (and not otherwiſe) as thus:



Having thus laid down all the *Allowed Paſſages* of all the ſeveral *Concords*, included in the *Octave*; (which is, *The whole Syſtem or Body of Muſick.)* It appears, that what other *Concords*, or *Diſcords*, are uſed either above or below the ſaid *Octave*, are but only a Repetition of the ſame over again; for every *eighth Note* is the very ſame in *Nature*, as it was before. It would be needleſs for me to ſet down all ſuch *Paſſages* that are *Not Harmonical*, or *Not Allowed*: Therefore, becauſe I would not be ſingular, I ſhall only mention ſome few which are moſt erroneous; and afterwards ſhew ſome juſt Reaſons why ſuch *Paſſages* are excluded from *Compoſition*.

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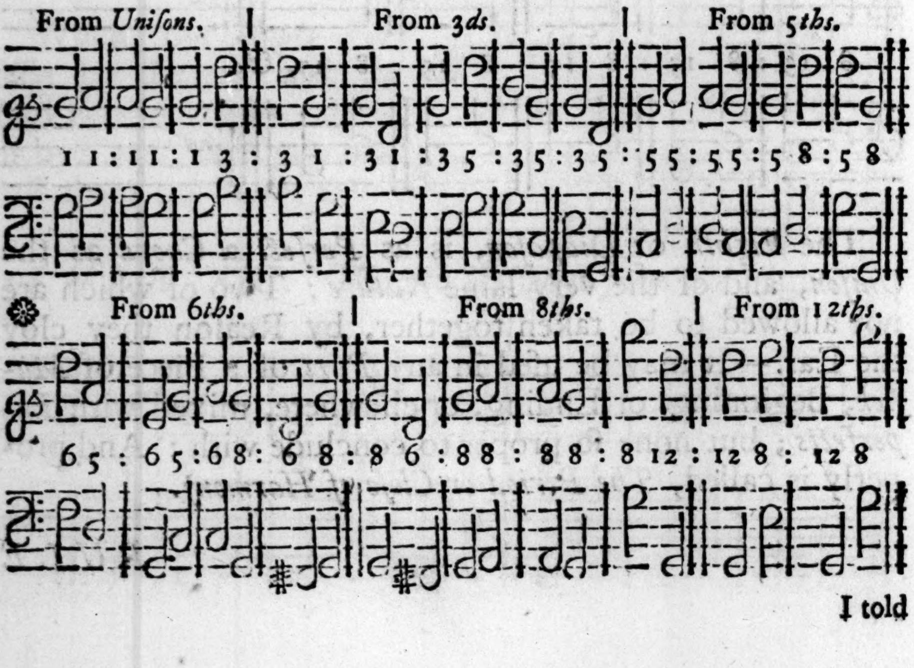
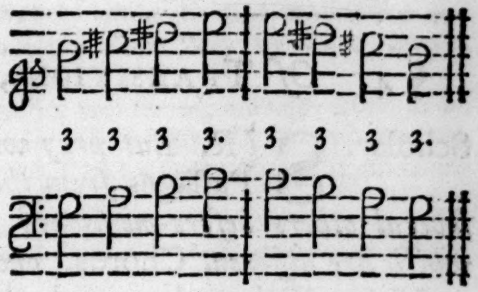
§ 3 *Of ſeveral* Paſſages Not Allowed.

RULE XV.



RULE XVI.

Major Thirds, not allowed.



I told you in the 5th *Rule*, that two *Major* 3ds together were not ſo harmonical, nor ſo allowable, as two *Minor* 3ds; (or as it was one *Major* and one *Minor)* unleſs they ſhould fall in ſuch Places where they could not be well avoided. Therefore I ſhall give you an *Example* of them, thus:

Scholar. *Sir, I ſhould be very glad if you would inform me a little farther in the* Paſſages *of* Fifths *and* Eighths, *and alſo others, which you call* Inharmonical Paſſages; *and why two* Fifths, *nor two* Eighths *may not be taken together, as well as* Thirds *and* Sixes.

Maſter. Suppoſe you ſhould take two, or more *Uniſons* together, it would be but the very ſame as one *ſingle Part*, which you could call nothing elſe but *Melody:* But ſhould you move from the *Uniſon* to any other different *Chord*, you might properly call it *Harmony*, or *Concert*. Therefore the *Paſſages* of the *Fifth* and the *Eighth* are not allowed together in like Manner: Not becauſe their *Sounds* are more ſweet, or more orderly fixed than other *Concords*; but becauſe they ariſe from the two firſt *Proportions* that are found, *viz.* an *Eighth* from *Dupla*, and a *Fifth* from *Seſquialteria*; (as I ſhewed in Book III. Chap. 1.) Another Reaſon why two *Fifths*, nor two *Eighths* may not be taken together is, becauſe *Perfects* of the ſame Kind are more cloying to the Ear than *Imperfects*; and alſo it is of greater Variety to the Ear to hear a different Variety of *Chords*, than to have the ſame over again. Should it be allowed, that the *Compoſer* ſhould take two, or more of one Kind together, he would doubtleſs be greedy of more; and this is the very Reaſon, that two *Perfects* of the ſame

Kind are not allowed to be taken together, neither by *Degrees* nor by *Leaps*, eſpecially in *Two Parts*; which the *Ear* will plainly demonſtrate.

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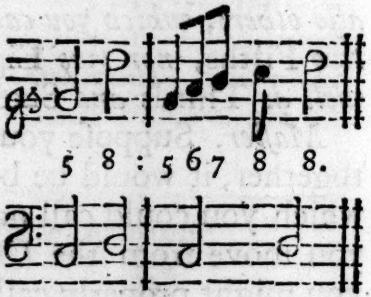
§ 4. *Of* TRANSITIONS, *and* CONSECUTIONS.

Scholar. SIR, *But pray what is the Reaſon, that the* Paſſages *from the* Fifth, *to the* Eighth, *and ſeveral others before-mentioned, are termed,* Not allowed; *which are different* Chords, *one from another?*

RULE XVII.

TRANSITION.



Maſter. It is to be noted, that every *Leap* in *Muſick* doth employ a *Tranſition* by Degrees, (if required) from the former *Note* to the latter; and that every *Diſallowance* doth end either in the *Fifth*, or in the *Eighth*; and that theſe *Degrees* of *Tranſition* produce a *Conſecution* of two, or more *Perfects* of the ſame Kind, when both *Parts* move the ſame Way: Which appears only by this one *Example*, which demonſtrates the Reaſon of all the reſt.—The like is to be underſtood by 4ths, and their Octaves.

By this *Example* you ſee that the *Tranſition* or *Breaking* of a *Note*, begets a *Conſecution* of two *Eighths* together, which is the very Reaſon that all others that move in like Manner, are called *Diſallowances*; for all *Diſallowances* are commonly generated, when both *Parts* move the ſame Way: Therefore I preſume, that if the *Upper-Part* move but by one *Degree*, and the *Baſs* by *Leap*, that no *Diſallowance* can happen (except as the *Paſſage* from the *Sixth* to the *Eighth*,) unleſs it be ſet for the Purpoſe.

Hence it appears, that *Leaps* are the propereſt *Movements* for the *Baſs*, and *Degrees* are more natural for the *Upper-*

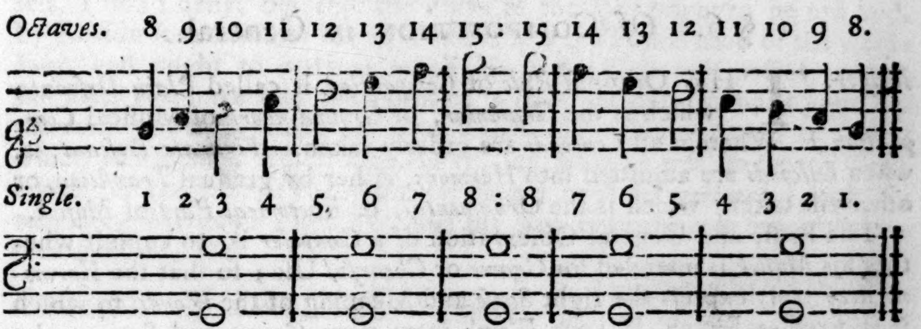
Upper-Parts; then certainly, that which is *Natural* cannot be diſpleaſing to the *Ear*; but if you make a Diſorder in your natural *Movements*, by moving the *Baſs*, by *Degrees*, and the *Upper-Part* by *Leaps*, (to move the ſame Way to a *Perfect Chord)* then the *Conſecution* will ſoon generate a *Diſallowance*: For moſt *Diſallowances* are begot when the *Upper-Part* moves by *Leap*, (to a *Fifth*, or *Eighth)* while the *Baſs* moves but one *Degree*; or, when both *Parts* move the ſame Way by *Leaps*, into a *Fifth*, or *Eighth*, or their *Octaves*, &c.

N. B. That all the 17 RULES before-mentioned, are underſtood as on *Key Gamut Sharp*; but the like is underſtood in any other *Key* whatſoever, whether *Flat* or *Sharp*: Out of which RULES every *Paſſage* in all Manner of *Compoſitions* are taken.

§ 5. *Of Taking* DISCORDS.

DISCORDS, when orderly taken, are as *ornamental* to *Muſick*, as *Sauce* is to *Meat*, or as *Shades* to *Painting*; and render the other *Concords* more ſweet and delightful; which are admitted into *Muſick* two ſeveral Ways, *viz.* by *Paſs*, and by Way of *Binding*.

DISCORDS *by* Paſs Allowed.


Octaves. 8 9 10 11 12 13 14 15 : 15 14 13 12 11 10 9 8.
Single. 1 2 3 4 5 6 7 8 : 8 7 6 5 4 3 2 1.

Firſt, The taking of *Diſcords* by Way of *Paſs*, is, as the above *Example*, where *Parts* make a gradual *Tranſition*, from one *Concord* to another; and may be allowed in any *Tranſition* whatſoever; ſo the *Firſt*, or *Leading-Notes* be a *Concord*; and the laſt produce not a *Conſecution* of *Perfects* of the ſame Kind: So that DISCORDS are *Prepared* by CONCORDS, and *Reſolved* again by CONCORDS, &c. As,

A *Second*, reſolves into a *Uniſon*, or *Third*.
A *Fourth*, reſolves into a *Third*, or *Fifth*.
A ♭ *Fiſth*, reſolves into a *Third*, or *Fifth*.
A *Seventh*, reſolves into a *Fifth*, *Sixth*, or *Eighth*.
A *Ninth*, reſolves into an *Eighth*, or *Tenth*.
An *Eleventh*, reſolves into a *Tenth*, or *Twelfth*, &c.

Secondly, By Way of *Binding*, is, when *Diſcords* are placed on Purpoſe between the *Concords*, to render the *Concords* more ſweet and *graceful*; of which the *Ear* is the beſt *Umpire* to give Directions how to place them. I ſhall thereſore omit an *Example* by Reaſon Room will not permit; and that you may eaſily diſcern their proper Places, only by Obſervation from other *Muſical Compoſitions*.

Scholar. *Sir, In your* Table *of* Ratios *of* Concords *in the Firſt* Chapter, *(Page* 131,) *you reckoned the* Fourth *among the* Concords, *which* moſt Authors *now count a* Diſcord; *of which I am yet to ſeek.*

Maſter. 'Tis true, I did, and am of Opinion, that it is more properly an *Imperfect Concord, than a Diſcord*, if it be the *Major Fourth*; by Reaſon it includes the ſame Quantity of *Semitones* as the *Imperfect Fifth*; (yet ſome *Authors* ſay there is Difference in their *Ratios*, which I am very ſlow to believe, by Reaſon the Ear cannot diſtinguiſh them.) Which *Imperfect Fifth* was never counted for a *Concord* by many *Authors*, yet I cannot miſs but give my Opinion, that there is no *Concord* whatſoever has a more graceful Charm, (when regular placed;) let other *Compoſers* call it what they pleaſe.

N B. That the *Second* and *Seventh* are very *Diſſonant* and *Inharmonical:* But in many *Parts* are eaſier tolerated; and eſpecially when covered by an higher *Part*.

§ 6. *Of* COMPOSITION *in* General.

Maſter. THE Original *Rule* of *Compoſition* is called *Plain Deſcant*; (which is the *Grammar*, or *Ground-work* of Muſical *Compoſition*) Wherein all *Concords* are orderly taken.—*Figurate-Deſcant*, is, when *Diſcords* are admitted into *Harmony*, either by gradual *Tranſition*, or otherwiſe taken, which is the *Ornamental*, or *Rhetorical Part* of *Muſick*.

The Firſt, and General Obſervation of a *Compoſer* is, to conſult whether his *Muſick* is intended for *Grave* or *Chearful* Uſe; ſo that the *Harmony* may truly expreſs the right *Senſe* and Meaning of the *Words*, to which it is fixed.—*Ex. gr.* If your *Words* ſeem very *Grave* and Serious, let your *Muſick* be ſuch alſo: But if *Pleaſant*, Lively, and Chearful, then let your *Muſick* be thereunto ſuitable.—If your *Words* ſeem of *Cæleſtial* Inclination, then let your *Muſick aſcend accordingly*.—But if they ſeem *Earthly* or downwards, then let your *Muſick* deſcend alſo; which *Senſe* may be expreſſed whilſt the *Muſick* is performing by the *Motion* of your *Hand*, or *Eye*, *i. e.* pointing upwards, or downwards; which muſt be ſtill brought off, with *Air*, and in *Meaſure*; which is, *The Soul and Spirit of Harmony*.

Obſerve, That you do not uſe any remarkable *Pauſe*, or *Reſt*, until your *Words* come to a full *Senſe*, or *Period*; or in Order to take in Breath: For no *Reſt* can poſſibly be interpoſed in the Middle of a *Word:* But a *Sigh*, *Sob*, &c. may be expreſſed by a ſhort *Reſt*; as Hark! Oh! &c.

Next conſult your *Key*, whether *Grave*, or *Chearful*; and alſo *Meaſure* your *Time* according to the Length of the *Syllables*, and *Senſe* of the *Words*; and then proceed to the *Rules* of *Compoſition*, as your Genius directs. (See the *Preface*, Page x.

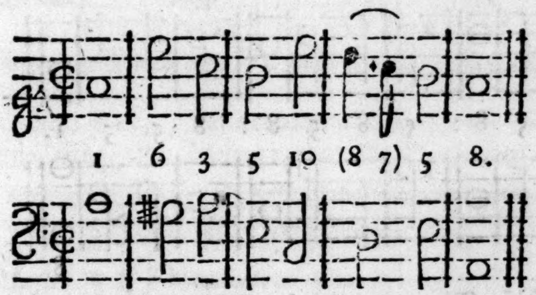
§ 7. *Of* Compoſition *of Two* Muſical *Parts.*

WHenſoever you begin a Piece of Muſical *Compoſition*, Firſt, conſult your *Key*; and alſo obſerve to carry your Air as ſmooth as poſſible; and that you keep your *Harmony* within the Bounds of either a Natural *Voice*, or an Artificial *Inſtrument*, be your *Muſick* intended either *Vocal* or *Inſtrumental*. But be ſure to avoid *Tautology* as much as poſſible; for much *Tautology* affords but little *Variety*.

Scholar. *Before I can poſſibly proceed to* Compoſition, *I deſire you'll inform me which* Part *I muſt compoſe firſt; or elſe I am ſtill in the Dark?*

Maſter. In former Times, when *Concords* were only uſed (*Note* againſt *Note*) *Antient Authors* always uſed to compoſe their *Baſs* firſt, and afterwards ſet their other *Parts* in *Concord* to it: Which Way, I preſume, was too ſtrict ever to have any Form or Air in the *Upper-Parts*. But ſince *Diſcords* are uſed, and *Figurate-Deſcant*, moſt *Modern Authors* compoſe the *Tenor*, or *Leading-Part* firſt; which (in my Opinion) ought to carry the greateſt Air of any *Part* of the whole *Compoſition*. Nevertheleſs, I don't deny, but that the Form of the *Baſs* ought to be firſt laid, by Reaſon it determines the *Key*, and is alſo the Foundation of the whole *Song*, and ought to carry as much Air as the *Tenor* will poſſibly admit. But after you have laid the Form of a *Baſs*, (or only founded your *Key* thereon) you may carry on your *Compoſition* either together or apart, which you pleaſe: But it was always my Method firſt, to ſet my *Tenor* ſuitable to the *Senſe* of the *Words*, if *Vocal*; or if *Inſtrumental*, I took the very ſame Method: Next I framed my *Baſs* thereunto, as my own Genius directed, &c.

EXAMPLE *of* TWO *Muſical* Parts.



Obſerve, That in the *Compoſition* of *Two*, (or more) *Parts*, you may begin your *Compoſition* with any *Concord* whatſoever, except the *Sixth*. This ſhort *Example* of *Two Parts*, beginning with the *Uniſon*.

Obſerve alſo, that in *Two Parts*, two *Perfect Chords* of one Kind, are not allowed to be taken together, *viz.* *Fifths*, nor *Eighths*; (unleſs one be the *Minor*, and the other the *Major Fifth*; and then the *Minor* muſt ſtand before the *Major*) nor any of the *Diſallowances* before-mentioned: And that in *Two Parts*, *Fifths* and

Eighths are to be leaſt uſed, by Reaſon they are apt to cloy the Ear more than *Imperfect Chords*.

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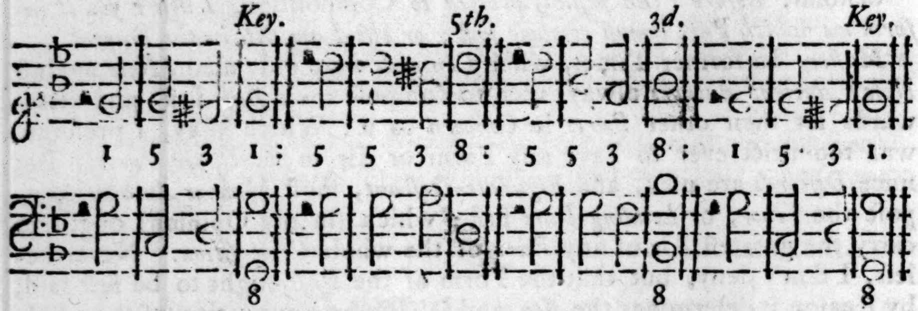
§ 8. *Of the ſeveral* CLOSES, *or* Cadences *in* Muſick.

OBſerve, that whenſoever you intend a *Cloſe*, *Concludo*, or *Concluſion*, the *Baſs* muſt either fall a *Fifth*, or riſe a *Fourth*: For a *Fourth* above is the very ſame as the *Fifth* below, as you may obſerve by other *Compoſitions*. But let us next examine what *Cloſes* are moſt proper and natural to each *Key*; *Ex. gr.* Suppoſe your *Key* be *Flat*, then you may properly *Cloſe* in theſe three ſeveral Places. Thus:

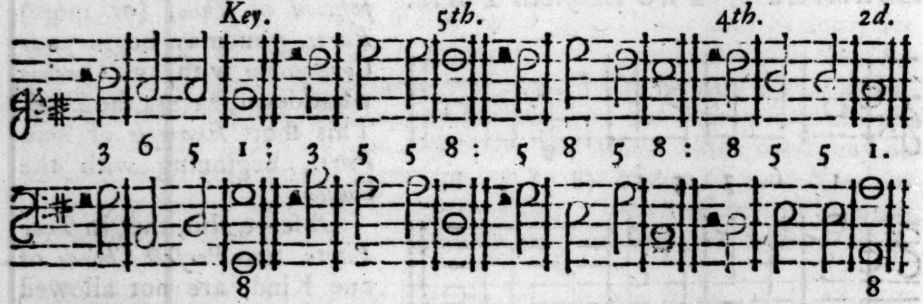
EXAMPLE *of the proper* Cloſes *in a* Flat Key.



The firſt, and fundamental *Cloſe*, is the *Key* itſelf: The next in the *Fifth* above; and alſo in the *Third* above, which are called *Imperfect Cloſes*; and uſed in the Middle of *Strains*: Alſo the *Fourth* below the *Proper Key*, or *Cloſe*, is the very ſame in *Nature*, and may be alſo uſed.—(*Vide* Book II, of the *Thorough-Baſs*.)

If your *Key* be *Sharp*, you may properly *cloſe* in theſe ſeveral Places:

EXAMPLE *of the proper* Cloſes *in a* Sharp Key.



The firſt *Cloſe* is the Key itſelf: The next in the *Fifth*, *Fourth*, and *Second* above; the *Fourth* below is alſo the ſame as the *Fifth* above; which three laſt are called *Imperfect* or *Middle Cloſes*.

I do not mean that you ſhould uſe the very ſame *Notes* as the foregoing *Examples*, but that theſe are the propereſt Places for *Cloſes* in both *Keys*; being moſt ſuitable and natural to each *Key*; and are alſo more *Authentick* than any other.

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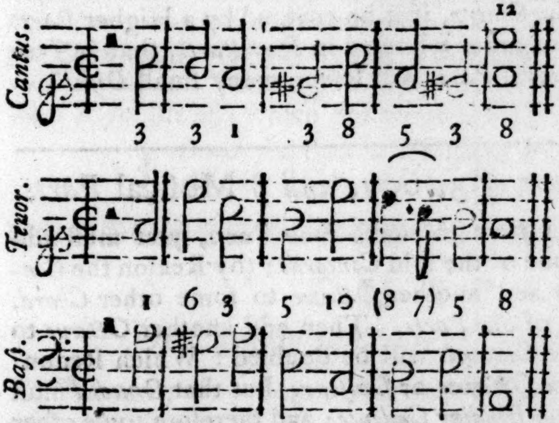
§ 9. *Of* Compoſition *of* Three *Muſical* Parts.

Maſter. WHenſoever you would make a *Second Treble*, or *Cantus*, let it begin in ſome different *Chord* from the *Tenor*, as your Genius leads you; and then take contrary *Chords* from thoſe of the *Tenor*, ſtill counting from the *Baſs*; and alſo avoiding *Diſcords* as much as poſſible between your *Cantus* and *Tenor*, as you do between *Cantus* and *Baſs*, keeping your *Cantus* in proper Limits ſuitable to either *Voice* or *Inſtrument*.

Obſerve, that two *Fifths* or two *Eighths* may be taken together in three *Parts*, rather than ſpoil the Air of your *Harmony*; but then they muſt be taken in the *Cantus*, when it is covered by the *Tenor*: Likewiſe any ſmall *Diſallowance* may be eaſier tolerated in *Three* or more *Parts*, than in *Two*, when covered by a higher *Part*.

EXAMPLE *of* Three *Muſical* Parts.



Obſerve alſo, that in the Compoſition of *Three*, or more *Parts*, that you do not make a *Conſecution* of two, or more *Perfects* of one Kind together, from the *Baſs*, unleſs it be covered by a *Higher Part*; which often happens when the *Tenor* makes a 5th or 8th, (being then the *Higheſt-Part*) and the *Medius* directly ſupplies the Place of an *Upper-Part*, and makes a *Conſecution* of the ſame Kind, either aſcending or deſcending: To prevent ſuch like *Paſſages* great Care ought to be taken.

Note well, That accidental Sharps are uſed in *Flat Keys* to make the 3ds, 6ths, *&c.* *Majors*; that the Harmony may be the more cheerful.

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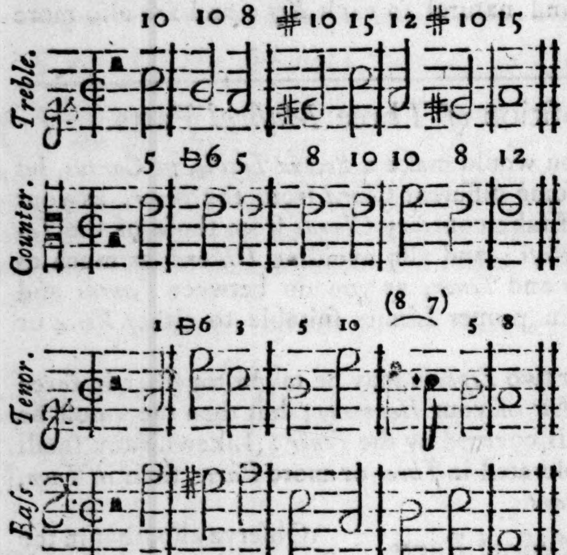
§ 10. *Of* Compoſition *of* Four *Muſical* Parts.

Maſter. WHenſoever you intend a *Compoſition* of *Four Muſical Parts*, your *Three Upper-Parts* muſt take each of them different *Chords* from the *Baſs*, i. e. one *Part* to be the *Uniſon*, or *Eighth*; the other the *Third*; and the other the *Fifth*. But to render the Thing more plain, I ſhall make Uſe of the ſame *Notes*, as I did in *Three Parts*; and alſo add another *Part*, viz. a *Contra-Tenor*; and ſhall make that which was before a *Cantus* into a *Treble*, which will give you a true Example.

EXAM-

EXAMPLE *of* Four *Muſical* Parts.



Obſerve, that if your *Compoſition* conſiſts of never ſo many *Parts*, there can be but three ſeveral *Concords* joined at once to any *Note* of the *Baſs*; which are the *Uniſon*, or *Eighth*, the *Third*, and the *Fifth*, or *Sixth*; ſo that the *Sixth* takes the Place of the *Fifth*, when the *Fifth* is omitted; unleſs it be at a *Cloſe* where a *Diſcord* is taken; where the *Fifth* and *Sixth* is taken together, and the *Eighth* omitted.

N. B. That neither two *Fifths* nor two *Eighths* may not be taken together in Four *Parts*, eſpecially between the *Tenor* and *Baſs*: But it may be allowable in the *Contra*, if it be covered by a Higher *Part*. *Diſcords*, and *Diſallowances* are eaſier tolerated in *Four Parts*, than in *Two* or *Three*; by Reaſon their ſeveral *Parts* will ſcreen many ſmall *Diſallowances*.

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§ 11. *Of the* Compoſition *of* 5, 6, 7, *and* 8 Muſical *Parts*.

IF you would add another *Part* to make *Five Parts*, you muſt add another *Octave* to ſome one of the ſaid *Concords*; (by Reaſon the *Concords* muſt be doubled;) alſo add another *Octave* to ſome other *Chord*, and you'll have a *Compoſition* of *Six Parts*. Then add another *Octave* to the other *Concord*, and all the *Concords* will be doubled: Which Redoublings muſt be either in their *Octaves* or *Uniſons*: But that *Concord* muſt not be doubled that makes the *Binding Cadence*; and therefore ſome other *Concord* muſt be trebled: Which compleats a *Compoſition* of *Seven Parts*.

A *Compoſition* of *Eight Parts*, is commonly called *Choral Muſick*, which is performed by two oppoſite *Choirs*, (or by, or with *Inſtruments*;) which *Muſick* is ſaid to have two *Baſſes*, i. e. one *Baſs* peculiar to each *Choir*, and alſo all the three other *Parts* affixed to each *Baſs*; and do perform, either with a *ſingle Voice*, or with *Two*, *Three*, or all *Four Parts* together: And when all *Eight Parts* are joined together in full *Chorus*, it is properly a *Compoſition* of *Eight Parts*; ſo that one of the *Baſſes* ſupplies the Office of an *Upper Part*, when all perform together; which *Compoſition* is grounded but on one real *Baſs*.

By the Way, it may not be amiſs to ſay ſomething concerning *Baſſes* of a different Nature, in Reference to *Compoſition* of *Eight Parts*; i. e. when each *Choir* hath its peculiar *Baſs*, they generally anſwer each other *Alternately*; according to the Fancy of the *Compoſer*: But the two *Baſſes* muſt move according to the Nature of that *Part*; and if either of them be ſet alone, it muſt be a true *Baſs* to all the *Upper Parts* of each *Choir*.

As to the Agreement of thoſe two *Baſſes* between themſelves, let them be to each other, either as *Uniſon*, *Octave*, *Sixth*, or *Third*; not above one *Fifth*, becauſe the upper *Baſs* will be a 4*th* to whatever *Upper Part* is an *Octave* to the lower *Baſs*; and that the *Muſic* of one *Choir* ſhould not depend upon the *Baſs* of another: But let the *Muſic* of each depend on its own reſpective *Baſs*; and let the two *Baſſes*, with all their *Upper Parts*, be compoſed in ſuch a Manner as to make one entire *Harmony* when joined together.

Obſerve, that in ſuch Places as the *Baſſes* are *Thirds* to each other, if you throw off the Lower, the *Eighths* in the *Upper Parts* will be changed into *Sixths*: And in ſuch Places as the *Baſſes* are *Sixths* to each other, if you remove the lower *Baſs*, thoſe *Upper Parts* which were *Sixths* to it, will be *Eighths* to the higher: And where the *Baſſes* are *Uniſon* or *Octave* to each other, the *Concords* of the *Upper Parts*, will be the ſame Diſtance to each other. I ſhall only farther add concerning two *Baſſes*, that tho' it is allowable, and uſual to meet in *Thirds*, yet if they continue to move ſucceſſively in *Thirds*, there will be a whizzing in the lower *Notes*, which is not good, nor yet allowable.

From what has been ſaid, it appears, that the more *Parts* the *Compoſition* contains, the more redoublings of *Concords*, are required; ſome of the *Parts* muſt meet in *Uniſon*, when they can't aſcend to the *Octave*.

You may ſee Variety of *Compoſitions* of 5, 6, 7, and 8 *Parts*, in my *New Royal Melody*, which are omitted for want of Room, Therefore,

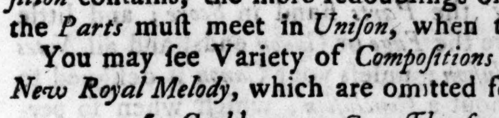
{ *Could you erect a Thouſand* Parts, *or more,* }
{ *All, in Effect, are but the ſame as* Four. }

CHAP. III.

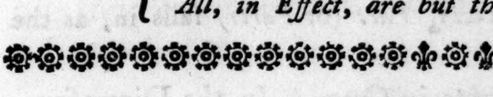
Of Canons *in General, and how compoſed.*

TO compoſe a *Canon*, you muſt firſt prick down your *Fuge* (or ſuch a Quantity of *Notes*, as you would have to lead your *Point*) in *one Part*; and then carry the ſame *Notes* forwards, and prick them down in another *Part*, either in the *Uniſon*, 3d, 4th, 5th, or 8th, *&c.* above or below the *Leading-Part*; as for

EXAMPLE.



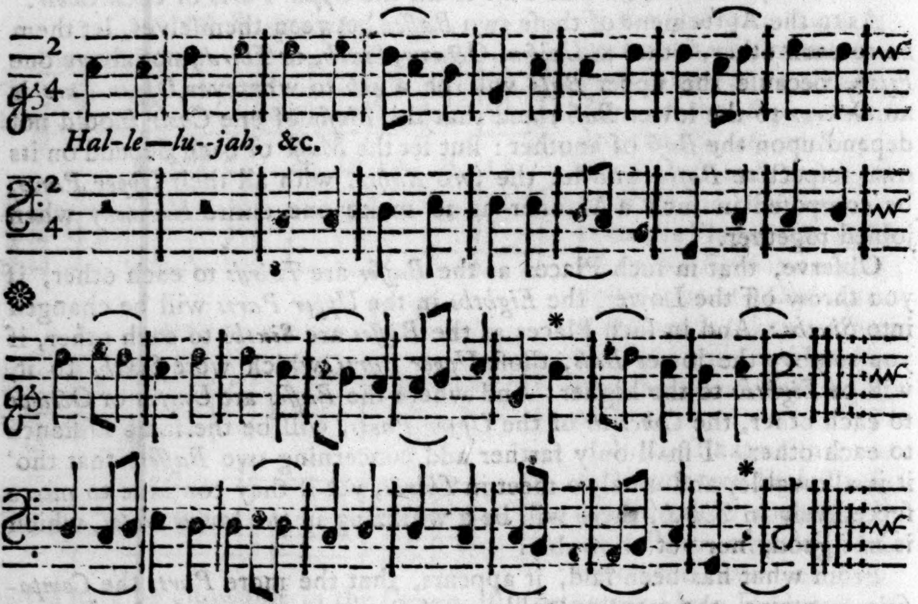
8*th* below.



By this *Example*, you ſee how a *Fuge* is formed; this being in the 8th *below*, and called a *ſingle Fuge*; and by this Method, you may compoſe any *Canon* whatſoever, and of any *Degree above* or *below* the *Leading-Part*; either in *Two*, *Three*, or *Four Parts*, &c.

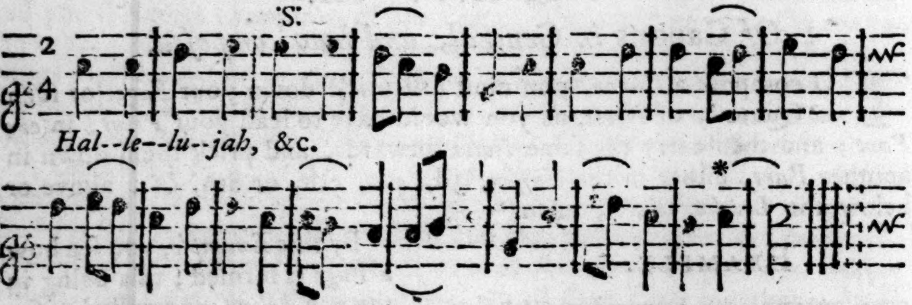
Then fill up your vacant *Bars* with ſuch Notes as conform to the LAWS of *Harmony*.

The ſame *fill'd up in* SCORE: *In the 8th below.*



This EXAMPLE ſhews you how the *Parts* ſtand in *Score*; and little *Stars* are ſet over thoſe *Notes* where the *Fuge* or *Canon* ends, and all *Notes* after them are ſet to make a *Concluſion*; unleſs your *Canon* is deſigned to begin again, and go round, without a *Concluſion*; which when ſo perform'd, we only prick down the *Leading-Part*, and ſet a :S: over that Note where the *Reſolving* or *Following-Part* (or *Parts)* falls in, as the *Title* directs; as thus:

A CANON *of* Two *Parts in* One. *In the* Diapaſon.



A *Canon* is always a *perpetual Fuge*, i. e. *Parts* always *flying* one before another; the *following Parts* repeating the very ſame *Notes* (either in *Uniſon*, or *higher* or *lower)* as the *Leading-Part*: And becauſe it is carried on by ſo ſtrict a *Rule*, it is called *Canon*; which is the ſuperlative, or higheſt *Degree* of Muſical *Compoſition*.

☞ *N. B.* That the Words *One*, *Two*, &c. being *Part* of the *Titles* of *Canons*; ſignifies that they are compoſed of *One*, *Two*, or more *Fuges*; as their *Titles* direct, *&c.*

§ 2. *Denominations of* Fuges, *or* Canons.

A *Single Fuge*, or *Imitation*, is when *Parts imitate* one another, as the former *Example.*

A *Double Fuge*, is when *two* ſeveral *Points*, or *Fuges* fall in, one after another.

A *Canon Arſis & Theſis*; or *Arſin & Theſin*, is when a *Point riſes* in one *Part*, and *falls* the ſame *Notes* again in another.

A *Canon per Augmentation*, is when the *Notes* of the *Following-Part*, are as long again as the *Notes* of the *Leading-Part.*

A *Canon Diminution*, is when the *Notes* of the *Following-Parts*, are as ſhort again as the *Notes* of the *Leading-Part.*

A *Canon* in *Uniſon*, is when both *Parts* begin on *one Sound*, and *one Part* moves on all the *Concords* of the *Key*, till they meet again in *Uniſon*; ſometimes one *Part* holding the *Tone*, and then another, like a *Canon* compoſed on a *Ground*, &c.

A *Canon-Round*, or *Round-Catch*, is compoſed; as 2, 3, 4, or more *Parts* in *Score*, and then prick'd down in *one Cliff*, as one entire *Tune*, and ſung *round.*—The firſt *leads* the *firſt Strain*, till the *Mark* directs the *Reſounding* or *Following-Parts* to fall in, *&c.* and ſo they go *round* as often as they pleaſe.

A *Canon Recte & Retro*, is compoſed as *two Parts* in *Score*; and the *latter End* of the *Baſs* is ſet next after the *laſt Note* of the *Upper-Part*, and prick'd backwards; ſo the firſt *Part* is performed *forwards*, and the latter *Part backwards*, &c.

A *Canon Double Deſcant*, is ſo compoſed that the *Replication* or *Anſwer* of the *Upper-Part*, becomes the *Baſs*; and the *Baſs* the *Upper-Part*; in which 5ths are to be avoided, becauſe, in *Reply*, they will become 4ths, *&c. &c. &c.* EXAMPLES of which muſt be omitted, for Want of Room.

Thus, I've the RULES *of* Compoſition *ſhown,*
And Cords Allow'd, *are clearly here made known:*
Diſcords *I've mention'd, and what elſe we call*
Cords not Allow'd *and* Inharmonical;
Which RULES *obſerv'd, ſhew how we* frame *each* Part,
Whereby we judge *of this our* ſacred *ART.*

End of the Third BOOK.

A
New *Muſical* GRAMMAR,
AND
DICTIONARY:
OR,
A General INTRODUCTION
TO THE
Art of Muſick.

BOOK IV.

CONTAINING
Above *Five Hundred* of the moſt uſeful TERMS that are generally uſed in MUSICK; with their ſeveral *Explanations:* As they are taken from the *Greek*, *Latin*, *French*, and *Italian* Writers, *&c.* — With an *Hiſtorical* Account of *Muſical Inſtruments*, and the Inventors; and many other *Obſervations* worthy of Note.

Extracted from the beſt *Authors*, both *Ancient* and *Modern*; and methodically digeſted to every Capacity.

The Technic Part *of* Muſick'*s here contain'd,*
And ev'ry TERM *is fully here explain'd:*
All ſtand in Order, juſt, and very neat,
Our Muſick-INTRODUCTION *to compleat.*

The THIRD EDITION, with large ADDITIONS.

By WILLIAM TANS'UR, Senior, *Muſico-Theorico.*

LONDON: Printed for *James Hodges*, near *London-Bridge*.
Alſo ſold by the AUTHOR; and by his SON, late *Choriſter* of
Trinity-College, in the *Univerſity* of *Cambridge*. M.DCC.LVI.

A New Muſical DICTIONARY: *Explaining above* Five Hundred *of the moſt uſeful* Hiſtorical, *and* Technical TERMS *that are generally uſed in* MUSICK.

A.

A.—An Abbreviation of Alamire, and A-re.

A bene placito—If you pleaſe, or will.

Accent—Strong Tones, to expreſs Paſſions.

Accentor—The leading Singer, *&c.*

Accord—With Concord, or Agreement.

Acute—High, ſharp, or ſhrill. The ſmall Pipes, *&c.*

Adagio, or *Ad°.*—Very ſlow in Movement.

Ad libitum—If you pleaſe, or will.

A Due, or *A Doi*—Two Parts.

Affetto, or *Affetuoſo*—Tender and affectionate.

Aijeleth—The Name of an ancient divine *Song*.

Alamand—A ſolemn grave Tune.

Alamoth—An ancient *Pſalm-Inſtrument*, or *Tune*.

Allegretto—Very quick, and lively.

Allegro—Time very quick. The quickeſt *common Time*.

Allegro ma non preſto—Not too quick.

Allegro Allegro—More quick than *Allegro*.

Allelujah—PRAISE THE LORD.

Alto, or *Altus*—The Counter-Tenor.

Alto Ripieno—Tenor of the Grand Chorus.

Alto Concertante—Tenor of the little Chorus.

Alternately—Sung, or perform'd by turns.

Ambroſian Chant—He being the Author.

Animato—With Life, Spirit, and Vigour.

Anthem—A divine Song generally in Proſe, ſaid firſt to be invented by St. *Ignatius*, and St. *Ambroſe*, about the Year 370; and followed by St. *Gregory*, *Diodorus*, *Flavian*, and others, about the Year 550.

Appoggiatura-Notes—Small Notes to lean on, *&c.*

Aria, or *Arietta*—A little Song.

Arſin, *& Theſin*—Riſing, and Falling, in a Canon.

Art—The Skill or *Knowledge* of *acting*, *doing*, or *performing* any Thing regularly by proper *Inſtruments*, fit *Methods*, and due *Ways*, &c. The *abſtractive* or *demonſtrative* Part of which is called *Science*: So that *Performance*, and *Knowledge*, make both *Art* and *Science*.

Aſaph—One of King *David*'s chief *Authors*, or *Singers*.

Aſſai—Enough.

Aſſaying—Trying if *Voices*, or *Inſtruments* are in Tune.

A Tempo giuſto—Equal Time.

Authentick—Choſen, or approved.

B.

B—An Abbreviation of B-mi, or B-fabemi.

Bagpipes—A Kind of *Pocket-Organ*, blown by a *Bag* under the Arm; ſome by the *Mouth*, and ſome with *Bellows*, under the other Arm. There is generally 3 *Pipes*, viz.

the Great *Pipe* or *Drone*, and the *Little Drone*; each having no Holes, only at the Bottom; and *tuned* in *Concord* to each other, and to the *Chanter* or ſmall *Pipe*, which is about 15 Inches long, with 8 Holes like a *Flute*. They all have *Reeds* in their Tops, and make a fine *Harmony*; eſpecially if they have a flat *Chanter*, in the D Pitch. *Pan* is ſaid to be the firſt Inventor of them, from *Reeds*, or *Corn-Stalks*, made into *Pipes*, &c.

Bar—Perpendicular Strokes a-croſs the five Lines.

Baſs—The loweſt, or Ground-notes of all Parts.

Baſſo—The Vocal Baſs.

Baſſoon—A double-tubed Braſs Inſtrument blown by a *Reed*.

Battuta—The Motion of the Hand in beating Time.

Bell—A well known Inſtrument ſtruck with an Iron *Clapper*; whoſe *Mettal* is compounded of twenty Pounds of *Pewter*, to a hundred Weight of Copper: Its Edges are in Thickneſs about $\frac{1}{15}$th of its Diameter; and its Heighth twelve Times its Thickneſs. The firſt Mention of *Bells* is by St. *Jerome*; but we had none in *England* till in *Bede*'s Time about 816. Some ſay the *firſt Bell* was made by *Turketull*; and that *Egelric*, Abbot of *Croyland*, added two more to it, to make a Peal of three; which firſt rung harmoniouſly at *Croyland* in 976. There is a Bell at *Nankin*, in *China*, twelve Feet high; ſeven Inches and an Half thick; and twenty-three Feet in Circumference; and weighs fifty thouſand Pounds. Father *Le Comte* ſays there are ſeven *Bells* in *Pekin*, each of which weighs twelve thouſand Pounds; and ſtruck with a *wooden Clapper*, to prevent their being too noiſy: And that the ancient *Egyptians* had many *wooden Bells*.

The SOUND of a *Bell* ariſes from the *vibratory Motion* of its Parts; the Stroke of its *Clapper* changing its *Figure* from a *Circle* to an *Oval*, every Time it Strikes; ſo that its wideſt Part from the Center, becomes the Narroweſt, and the Narroweſt, wideſt; proceeding from the Degree of *Elaſticity*, *&c.* *Bells* are heard farther on *Plains* than on *Hills*, and farther in *Valleys* than on *Plains*; by reaſon, the higher any *ſonorous Body* is, the *rarer* is its *Medium*; and the leſs Impulſe it receives, it has leſs Power to convey Sound to a great Diſtance, *&c.*

Bell Harp—A Wire Inſtrument, in Shape, and ſounds as a *Bell*.

B-mi—The Maſter-note in the Vocal Baſs, *&c.*

Baſſiſt—A Singer of Baſs.

Baſſo Concertante—The Baſs of the little Chorus.

Baſſo Continuo—The Continual, or Thorough Baſs.

Baſſo Repieno—The Baſs of the Grand Chorus.

Baſſo Recitante—The Baſs that moves continually.

B Mollare, or *Molle*—Flat, Feint, or Soft

Bow—A Fiddle-ſtick.

Binary Meaſure—Time equally beat, down and up.

Breve—A Note as long as two Semibreves.

Brilliant—Briſk, gay, and lively.

Buono—Good.

Burden—Is that Part of a *Song* that is repeated at the *End* of every

Stanza. Alſo the *Drone* or Baſs of a *Bagpipe*, or *Cymbal*, &c.

C.

C—An Abbreviation of C-faut, or C-ſolfa.
Cadence—All Parts making a Cloſe, *&c.*
Cantata—Muſick for Voices, and Inſtruments.
Cantus—The Treble, or higheſt Part.
Canon—A perpetual Fuge. *See the Rules of Compoſition.*
Cantofermo—The principal Subject Part, the Tenor, *&c.*
Canzone—A Song.
Catch—Canons ſung round.
Caſtanets—Wood, or Ivory Inſtruments ſhaken by the Hands.
Cattivo—Bad.
St. Cecilia—An ancient ſuppoſed Inventreſs of *Muſick*, whoſe Day is kept on *Nov.* 22, by many Muſicians in *England*, as a *Feſtival*; with *Conſorts* of *Muſick*, both *Vocal* and *Inſtrumental*. Mr. *Addiſon* mentions, (in his *Remarks of Italy*, Page 204.) a magnificent Temple in *Rome*, called *St. Cecilia Tranſtevere*, built in Honour of her. *Pſalmodiſts* ought moſt to honour St. *Hilary*, *Jan.* 13.
Chant—To ſing: Alſo the Church-tune.
Chantor—A Singer.
Chamade—A Parley Signal, beat on a Drum.
Chieſa—A Church Sonata.
Chronometer—A pendulous Inſtrument to meaſure *Time*.
Clarichord—A Sort of Monichord, to *tune* other Inſtruments with.
Clarion—A Kind of Trumpet.
Chiave—The fundamental Tone or Key: Or Church Muſick.
Chorma—A gay flouriſhing Way of Singing, *&c.*
Chiudendo—The laſt, or finiſhing Strain.
Chiacona—A Tune ſet to a Ground-Baſs.
Chords—Muſical Strings.
Chorus—Full's, or all Parts moving together.
Cromatick—Moving by Semitones.
Clavis—A Cliff: Or Key to let into.
Choral Muſick—Eight Parts, ſung by Turns, *&c.*
Cloſe—A Concluſion of all Parts.
Comma—The ninth Part of a Tone.
Come Sopra—As above.
Comes—The following Fuges.
Common-Time—Equal in Numbers, as 2, 4, 8, *&c.*
Ciffra-Figures—Over the Thorough Baſs.
Compoſition—Many Parts muſically joined.
Con—With.
Con Affettuoſo—With loving Affection.
Con Diligenza—With Care and Diligence.
Con Diſcretione—With Judgment and Diſcretion.
Concert, or *Conſort*—In Three or more Parts.
Concords—All agreeable Intervals.
Conſort Pitch—The common Pitch of Inſtruments.
Continuoto—The continual, or Thorough-baſs.
Contra—Counter Tenor.
Concerto-groſſo—The grand Chorus.
Concinnous—Cords a little diſagreeable.
Conſonance } —Cords very agreeable.
Conſonant }
Conjoint—Degrees lying next one another.
Concluſio—The concluding Strain, *&c.*

Con Spirito—With Life and Spirit.

Cornet—An ancient martial Horn Inſtrument: Which we now imitate in one of our *Stops* on the *Organ*.

Counter-Fuges—Fuges proceeding contrary to each other.

Counteriſt—A Performer of *Counter-Tenor*.

Counterpoint—Note againſt Note.

Counter-Tenor—Between Treble and Tenor.

Cords—Various Sounds ſtruck together: Said to be found out by *Pythagoras*, from the Hammers in a Smith's Shop.

Crotalum—A very ancient muſical *Inſtrument* of the *Pulſatile* Kind, invented by *Archytas*, that his Children might not break other Things in the Houſe to make a *Noiſe* with; which *Ariſtotle* called *Archytas*'s Rattle: being made of *Wood*, *Wicker*, *Tin*, *Braſs*, *Horn gilt*, *Silver*, and of *Gold*. We have in theſe Days too many *living* gilded *Rattles*, whoſe *Shells* are ſo like *Cinnamon-Trees*, that their *Outſides* are worth more than all the reſt of their Limbs and Bodies.

Crotchet—A Note held while you ſay *One*.

C-ſolfaut—The Cliff Note of the Inner Parts.

Cymbal—A Wire, or Gut-Inſtrument play'd by Keys, and a Friction-wheel. Alſo an Inſtrument made of ſolid Pieces of Braſs or Bell-metal, ſtruck with an Iron Rod; and called a *Tinkling Cymbal*. Our Church-Bells being the loud Cymbal. The Wire Cymbal is ſaid to be invented by *Mercury*.

Cythra—A Wire, or Gut, Triangular Inſtrument.

D.

D—An Abbreviation of D-ſol-re.

Da Capo—End with the firſt Strain.

Da, or *Dal*—By, or For.

Degrees—Gradually aſcending, or deſcending.

Demi—The Half; as *Demitone*, a Semitone.

Demiquaver—A Note with a triple Tail.

Depreſſio—The Fall of the Hand, or Foot.

Deſcant—The Tones that a Compoſition conſiſts of.

Plain Deſcant—The orderly Placing of Concords.

Figurate Deſcant—When Diſcords are orderly taken.

Double Deſcant—The Upper made under, and Under made upper.

Diagramma, or *Hand-harmonical*—Was the Name of the ancient SCALE of *Muſick*, which *Guido Aretinus* invented about the Year 960, and placed the *ſix* Notes, *ut*, *re*, *mi*, *fa*, *ſol*, *la*, on the *Fingers* of the Hand ſtretched out; which *Syllables*, as *Ornithoparchus* reports, he took out of the firſt *Strophe* of an *Hymn* of St. *John* the *Baptiſt*, (as compoſed by *Paulus Diaconus*,) as thus:

UT, *queant laaxis*—RE, *Sonare Fibris*,
☞ MI, *ra geſtorum*—FA, *muli tuorum*,
SOL, *ve polti*—LA, *bii reatum*.

Out of theſe Lines proceeded our *Solfaing*; for before they uſed only the *Letters* of the *Alphabet*. But now the *ut*, and *re*, is changed into *ſol* and *la*.

Diapaſon—A perfect Eighth.

Diapente—A perfect Fifth, of ſeven Semitones.

Diaphoia—A Diſcord.

Diaphonick—Treating of refactur'd Sounds, as they paſs through different *Mediums*, &c.

Diateſſaron—A perfect Fourth.

DiatonickScale—The common Scale of Muſick.

Diagram—The old *Greek* Scale of Muſick.

Diviſion—A Running of quick Notes, *&c.*

Diezeugmenon Paranete—The Note Dlaſolre.

Dlaſolre—A Note's Name in our preſent Scale.

Dieſis—A ſuppoſed leſſer Semitone: i. e. when *Semitones* are placed in whole Tones Places.

Diminution—Notes leſſened, or diminiſhed.

Diſſonant—Diſcording, or diſagreeable.

Diſcords—Diſagreeable Intervals.

Diſdiapaſon—A double Octave, or Fifteenth.

Ditone—The greater Third, of 4 Semitones.

Divoto—Devout, and ſerious.

Doctor of the Pſalter—One who explains the *Pſalms*.

Doi, Duo, or *Duetti*—Songs in two Parts.

Dolce—Soft, ſweet, and agreeable.

Dorick Mood—An ancient Mood, very grave.

Doxology—*Gloria Patri:* Or, *Glory to God on high,* &c.

Dramatick—Muſick for Plays.

Drone—The two large ſounding Pipes in *Bag-pipes*, called, The *Greater* and *Leſſer Drone*; one being an 8th to the *Chanter*, and the other a double 8th.

Drum—A well-known martial pulſatile *Inſtrument*, on which the *Time* of Muſick is only *beat*, and not the *Tones*, which is very delightful and *animating*. It is a *warlike Inſtrument*, and may be *tuned* to any Pitch or *Tenſion*, agreeable to the *Inſtruments* it accompanies. Its *Muſick* is generally prick'd all on *one Line* or *Space*, in very exact *Time*, on but 4 *Lines*. *Drums* may be tuned 5ths or 8ths to each other.

Drum of the Ear—The inner Part of the Ear, like a *Drum*, whoſe outer Part is covered with a very thin *Membrane* or Skin, called *Membrana Tympani*; whoſe Office is to *modify* the *Sound*; which it performs by its different Degrees of *Tenſion*, to convey Sound to the *Auditory Nerve:* whereby we perceive, and judge of Harmony, *&c.*

Dulcimer—A wire Inſtrument ſtruck with two ſmall Pieces of Cane.

Dulcino—A Baſſoon.

Dupla—Double

Dux—The leading Fuge.

E

E—An Abbreviation of Ela, or Elami.

Elegy—A Funeral Song.

Eolick Mood—An ancient Mood, ſoft and melting.

Epi—Below.

Ear—The Umpire of all Sound.

Enharmonick—A ſuppoſed Scale of Quarter-Notes.

Eptachordo—A Seventh.

Eccho—Soft, like an Eccho—The Swell of an Organ, *&c.*

Et Cætera, or *&c.*—And ſo forth.

Exempli Gratia, E. g.—As for Example.

Encore—More of the ſame. Perform it over again.

F.

F—An Abbreviation of F-faut.

Fa—A Flat, or feint Tone.

Fagotto—A Double Baſſoon.

Ffaut—The Cliff-note of the Baſs; alſo others in the Scale.

Fiſaro, or *Fiſe*—A very ſhrill *Pipe*, generally play'd with one Hand, whilſt the other Hand beats a ſmall *Drum*, as a *Baſs* to it; which, together, we call a *Tabor and Pipe*.

Fifth—A ſweet perfect Concord.

Fin—The laſt Note of a Compoſition.

Fiſtula—A pipe Inſtrument, like a *Fiſe*.

Flat—♭, a Mark to ſink a Sound half a Tone.

Flute—A Wind Inſtrument; ſo called from its being like a *Flutta*, being a kind of *Fiſh*, like a *Lamprey*, and having Holes juſt the ſame.—Some of the ancient *Flutes*, or *Pipes* were called *Tubas*, or *Fiſtulas*, having very few Holes, and ſome none, but only many bound and blown all together, like *Pan's Syringa*, which had 7 *Reed-pipes*, and tuned according to our 7 Letters of the *Diatonic-Scale:* The *Octave* not being then found out.

Flute di Allemand—A *German* Flute.

Flute a bec—A common Flute.

Furioſo—Furiouſly.

Frets—The Places where Strings are ſhortened, or ſtopped.

Forte—Loud.

Fortement—More loud.

Fortiſſimo—As loud as poſſible.

Fourth—A diſcording Interval.

Fuge, or *Fuga*—Parts flying before each other.

Fundamentals—The principal Tones.

G.

G—An Abbreviation of Gamut, or G ſolreut.

Gamut—The Scale of Muſick, or the firſt Note thereof.

Galliarda—Gay, briſk, and lively.

Gavotta—A briſk Air in common Time.

Gia—Before.

Giga, *Gicque*, or *Gigue*—A Jigg or Dance.

Granda—The grand Chorus.

Gratioſo—Graceful, and agreeable.

Gaymente—Gayly, briſkly, and lively.

G-ſolreut—The Cliff-note of the Tenor, or Treble.

Grave, *Gravemente*—Slow, and mournful: Or deep.

Gravity—Deep and low, ſlow in Vibration.

Graveſonous—Sounding very grave, and ſlow.

Group—A Trill, Shake, or Beat, to ornament the Tune.

Guitarra—A Gut, Hand Inſtrument, very ancient.

Guido Aretinus—The Inventor of our preſent Scale.

Guida—The leading Voice, or Inſtrument.

H.

Habitude—The Relation that one Sound bears to another.

Hallelujah—Praiſe the Lord.

Hand—The old Scale of Muſick, expreſs'd by Fingers.

Harmonicks—That Part which conſiders the *Proportions* of *Tones*, *grave* and *acute*, &c.

Harmonick Sounds—All agreeable Intervals.

Harmony—The *Agreement* that reſults from *practical Muſick*; and made by the *Agreement* of different Sounds, whereby the *Ear* is delighted, *&c.*

Harp—A very ancient ſtring'd *Inſtrument*, ſaid to be invented by *Apollo*, which the *Hebrews* called *Chinnor*, the *Italians*, *Arpi*, the

Latins, *Harpa*, or *Carpo*, the *Germans*, *Herpff*, and by the *Romans*, *Cytharam*. Some *Harps* are in the Form of a *Jugg Bottle*, with very few Strings, and others *triangular*; and of greater Perfection than the *Lute*, if large and full of Strings. The grand *Triple Harp*, has 78 Strings, is made *triangular*, containing 4 *Octaves*. The firſt Row of Strings is for *Semitones*, and the third Row is *Uniſon* to it; and the ſecond is the *half Turn*. There are two Rows of *Pins* or *Screws*, on the right Side, to keep the Strings tight in their Holes, which are faſtened at the other End to three Rows of *Pins* on the upper Side: So that all its Strings go by *Semitones*, like thoſe of the *Spinnet*, or *Harpſichord*; and when *play'd* on, is held between the Legs, and its Strings *pull'd* with the Thumbs and fore Fingers of both Hands. This is commonly called the *Welſh Harp*, having Strings of *Gut*; but the *Iriſh Harp* has generally Strings of *Wire*. The *Bell Harp*, is in Form like a *Bell*, and *ſwung* with both Hands whilſt *playing*; whoſe Strings are of *Wire*, ſtretched over ſeveral *Bridges*, and ſtruck with a Piece of Quill or *Plectrum*, faſtened on the Thumbs. See *Cythra*.

Harpeggio—Sounds heard diſtinct, one after another.

Haut-Contra—The Counter-Tenor.

Hemi—The Half.

Hemiopus—An ancient Wind Inſtrument.

Heptachord—A Seventh.

Hexachord—A Sixth.

High—Shrill, and lofty.

Hilarodias—Short, merry, diverting *Songs*, or *Poems*, ſung by the *Greek Poets*, ſo called; who, in ancient Times, went about ſinging them. They were dreſſed all in *White*, with little *Crowns* of Gold on their Heads; and had generally a little Boy or Girl with them, playing on a ſmall *Inſtrument*, as they *ſung* in the Streets: whoſe *Shoes* had only a *Sole*, called *Crepida*, being tied over their Feet with Straps, like *Sandals*.

Hymn—A divine *Song* in Honour to *God*, derived from a *Greek* Word which ſignified *celebro*, or I *celebrate*: Being firſt brought into *Churches* by St. *Hilary*, St. *Ambroſe*, and others, who compoſed them, about the Year 370: Some of which they called *Chants*.

Hypate Hypaton—In the old Scale, it was the loweſt B on the Organ.

Hypaton Meſon—The old Mi in the ſecond Octave.

Hyper—Below.

Hyperbolæon—The higheſt Fourth in the old Syſtem.

Hypo—Below.

Hypoproſlambanomenos—The loweſt Sound, added.

I.

Jar—Diſagreeing Sounds.

Imitation—Parts imitating each other.

Incorpo—Parts bound up in Canon.

Imperfect—Cords of the leſſer Intervals.

Id eſt, *i. e*—That is.

Inharmonical—Sounds diſagreeable.

Infra—Below.

Interval—The Space between two, or more, Sounds.

Ino—An Hymn, or ſpiritual Song.

Intentio—The Voice aſcending.

Ionick Mood—The ancient Mood, very light, airy, and melting.

Index—A Director, made thus: ☞

K.

Key—The Dominant, or ending Tone.

Key-Notes—The two Principals, A and C.

Keys—The Ebony, or Ivory Touches of an Organ, or Harpſichord.

L.

La—The practical vocal Word for Elami, and Alamire.

Lamentatone—Slow, and mournful.

Languente, or *Languiſſant*—Soft and languiſhing.

Large—A Note as long as eight Semibreves.

Largetto—A little ſlower than Largo.

Largo—A middle Movement of Time.

Ledger-Lines—Lines added above the common Number.

Legatura or *Legatto*—Notes ty'd together.

Legerment—Lightly, gently, and careful.

Leggiardo—Gayly, lively, and briſkly.

Lentus, Lento, Lentement—Soft, and ſlow.

Libero—Notes unconfin'd, or not tyed.

Long—A Note as long as four Semibreves.

Lute—A very ancient ſtring'd Inſtrument, invented by *Jubal*.

Lychanos, Hypaton—In the ancient Scale, it was the Note Dſolre.

Lychons Meſon—The antient G in the 2d Octave of the Organ.

Lydian Mood—An ancient Mood very ſlow and doleful.

Lyre, or *Cythara*—An *Harp*, ſaid to be the moſt ancient of all *Inſtruments*, invented by *Mercury*, which he made of the *Shell* of a dead *Tortoiſe-Fiſh*, left on the Shore of the River *Nile*, and mounted it with ſeven Strings, and contrived *Screws* to raiſe them in Tune. *Boëtius* ſays, it had but 4 Strings, which were called as the *four Elements*. *Diodorus Siculus* ſays, it had but three Strings, and called by the three *Seaſons* of the Year, as the *Greeks* did, *viz.* *Spring*, *Summer*, and *Winter*. *Nichomachus*, *Horace*, *Lucian*, and many others ſay, it had ſeven Strings, which were called as the ſeven *Planets*, viz. ☽—☿—♀—☉—♂—♃—♄, which *Characters* were the *Notes* of their *Gamut*: and that *Mercury* gave his *Lyre* unto *Orpheus*, which was hung up in *Apollo*'s Temple, where it remain'd for many Years. Others ſay, that *Pythagoras* found it in a Temple in *Egypt*, and added an 8th String to it. Some again ſay, that when *Orpheus* was kill'd, his *Lyre* was thrown into the Sea, where ſome *Fiſhermen* finding it, they gave it to *Teſpander*, who carried it into *Egypt*, and ſaid he was the Inventor. But Mr. *Barnes*, in his *Anacreon*, makes *Tubal* the firſt Inventor; and *Feſtus Avienus* ſays, it had nine Strings. *King* DAVID mentions, in *Pſalm* 33, an *Harp* or *Lyre* of *ten Strings*: and *Timotheus* added 4 to the old one of 7 Strings, to make eleven. *Joſephus* mentions another of 12 Strings, and one of 18 Strings; and it is well known that our modern *Lyre*, or *Welſh-Harp*, has now, at leaſt, 40 Strings. But there were as many

Sorts of *Lyres* in old Times, as they had different Names; too tedious here to mention. See *Harp*.

Lyrichord—A curious ſtring'd Inſtrument, with *Keys* like a Harpſichord, conſiſting of *Levers*, *Wheels*, *Screws*, and cylindric *Weights* to the Strings, whereby it is ſaid to be never out of Tune, &c. and will play *Forte*, and *Piano*, as an Organ doth

Lyrick Verſes—Verſes ſung to a *Lyre*, or *Harp*.

Lyriſt—A Player on the Lyre, or Harp, &c.

M.

Maeſtuſo, *Maeſtoſo*—With Strength and Grandeur.

Madrigals—Old Songs in 2, 3, 4, 5, 6, 7, 8, or more Parts.

Maeſtro—A Maſter or Teacher of Muſick.

Malath—An ancient Pſalm *Inſtrument*, or *Tune*.

Major—The Greater, or Larger.

Maſter-Note—In Tranſpoſition, the MI-Note.

Mean—The Medius, or Counter-Tenor.

Meaſure—In *Muſick*, is that Space or Interval of *Time* that *Muſicians* take in *raiſing* and *falling* the Hand or Foot, which is marked out by *Bars*; one *riſe* and one *fall* being called one *Meaſure* or *Bar*. Alſo one Swing of a *Pendulum*, (which is the 60th Part of a Minute,) or the *Time* of one *Crotchet*: So that in *Common-Time*, a *Semibreve* takes 4 *Beats* to make one *Meaſure* or *Bar*; and in *Tripla-Time*, we have 3 *Beats* to a *Meaſure* or *Bar*: which are quicker, or ſlower, as the *Mood*, and *Meaſure-Notes* direct, &c.

Meaſure-Note—Containing a whole Bar of Time.

Medius—The Counter, or Middle Part.

Melody—A Mixture of ſingle Muſical Sounds to delight the Ear.

Melos—A Piece of Melody.

Men—Not ſo much.

Meſopicni Suoni—Notes of a middling Pitch.

Mezza—The Half.

Mi—The Guiding, or Maſter-Note in Tranſpoſition.

Michtam—An ancient *Pſalm-Tune*.

Microuſticks—Inſtruments to *increaſe* Sounds, as ſpeaking *Trumpets*, &c.

Minor—The Leſſer, or Smaller.

Minim—A Note containing two Crotchets.

Minſtrel—One that *plays* on Inſtruments, or *ſings* methodically.

Minſtrelſy—The Art of *performing Muſick* either by *Voice* or *Inſtrument*.

Moderatio—Of a moderate Loudneſs, and middling Time.

Modulation—The Art of *tuning*, *warbling*, or *regulating* the *Voice*, or *Inſtrument*, ſo as to *perform* a Piece of *Muſick* harmoniouſly, &c.

Moduli Campanarum—The Model and Motion of a *Chime-Barrel*.

Molle—Flat, or Feint.

Monochord, or *Manichord*—A one-ſtring'd Inſtrument, with a moveable Bridge, to find out the Proportions of all Sounds, by proper Diviſions; and to tune Bells, &c. by.—Our *Bell-founders* have a ſmall one about 18 Inches long, whoſe Wire String is divided by croſs Wires, to ſtop the String at, according to the Letters of our Octave; and by holding the End to bear on your Ear, it will ſound like a large Bell; whereby they *tune* their *Peals* in a *Diatonick Order*, &c. Invented by *Pythagoras*, in 141; followed by *Ptolemy*, and improved by Dr. *Willis*.

Monſtra—A Direct.

Mood—The Marks, Meaſures, or Movements.

Moreſk, or *Morrice-Dancers*—A Sort of ſportive *Dances* in Imitation of the *Moors*; performed with *Tabors*, *Caſtanets*, *Bells* on their Legs, *&c.* in very antick *Dreſſes*: and often by Perſons of good Rank, where they are not known; more for Diverſion than Intereſt. They are generally very active in their odd Performances, and dance to *Chacones*, *Sarabands*, &c. Having an artificial deformed *Lord* of the *Set*, who having his Head always with him, gives great Diverſion to the Spectators.

Motett—A Church Compoſition, in various Parts.

Motion—Is the continual and ſucceſſive *Change* of Place; occaſioned by ſome external *Force* or *Power* applied to any *Body*; which being ſuperior or greater than its *Reſiſtance*, impeleth or driveth it out of its *Place*, &c. from which all *Sounds* are made.

Muſico—A Muſician, or Maſter of Muſick.

Muſico Theorico—A Perſon who ſtudies the Science of MUSICK in general, and private; writes *Treatiſes*, and *Comments* thereon; and endeavours to *explain* all critical and obſcure Paſſages therein, both *Ancient* and *Modern*; as well as to give *Inſtructions* by Practice, &c.

Muſick—The whole Doctrine of *Sounds* in general: Said to be invented by King *Bardus*, in *Abraham*'s Time.

Muſick Rythmica—That Part which conſiders only *Time*.

Muſick-Metrica—The making of Verſes to Muſick.

Muſick-Odical—The *Singing* of the *Voice* only, as *Pſalms* and ſuch-like: which *Ariſtides*, *Quintilianus*, and others, called the Firſt of all; it being both *Contemplative* and *Active*.

Muſick-Organical—Muſick only for *Inſtruments*.

Muſick-Saltitoria—*Rules* for the regular Motions of *Dancing*.

Mutation—The ſeveral Changes of Tones, *&c.*

Muth—An ancient *Pſalm-Inſtrument*, or *Tune*.

N.

Natural—A Mark of Reſtoration, to its firſt State.

Neceſſario—Neceſſary, and muſt be done.

Nonupla—Quick Jigg Time.

Non—Not.

Nona—A Ninth.

Notes—Characters to diſtinguiſh Time.

Nota Bene, N. B.—Mark well.

O.

Obſequies—Funeral *Songs*, performed in Honour to the *Dead*.

Octave—A perfect Eighth.

Octavino—A ſmall Spinnet, 8th above Concert.

Ode—A Song ſung to an Inſtrument.

Omnes—All together.

Operate pitch—Concert-pitch.

Organ—The grandeſt of all Inſtruments; ſaid to be firſt invented by *Jubal*, and brought into Churches by *Vicilian*, in 657.

Organo—Muſick for the Organ. The Thorough Baſs.

Overture—Play'd before the Concert begins.

P.

P. P.—More ſoft.
P. P. P. or *Pianiſſimo*—As ſoft and weak as poſſible.
Pathetica—Pathetical, moving, and affecting.
Poſaune—A Sackbut.
Pandoron—A kind of Lute.
Para—Next of all.
Part—Any Portion in its proper Cliff.
Parttico, or *Partiſt*—A Perſon that gives himſelf no other Trouble than only to *perform* his *own Part* juſt as he has it ſet down, be it right, or wrong.
Partition—A *Divider*, or Mark to divide the *Score*: or the *Score* itſelf.
Paſſionato—Paſſionately, moving, and affecting.
Paſſepied—A very briſk lively Air.
Paſtoral—A ſoft Air, ſung like Shepherds, &c.
Pavin—A very grave *Spaniſh* Dance.
Pauſe—A Reſt, or Note of Silence.
Pedals—Keys of Organs, played by the Feet.
Per—By.
Per ogni Tempo—To be perform'd at any Time.
Pentachord—An Inſtrument of five Strings, invented by the *Scythians*; its *Strings* being made of Bullock's *Leather*, was ſtruck with a *Plectrum* made of a Goat's Horn.
Phrygian Mood—Ancient warlike Muſick.
Piano P.—Soft and ſweet, like an Eccho.
Pietoſo—Soft, pitiful, and compaſſionate.
Pieno—Full, or in Full Chorus.
Pique—Each Note to be heard very diſtinct.
Pitch-pipe—An Inſtrument to ſet Inſtruments and Tunes by.
Piu—A little *more*.
Poco—A little *leſs*.
Preludes—Play'd before, between, and after.
Preſto—Quick Time.
Preſto Preſto, *Preſtiſſimo*—As quick as poſſible.
Prima, *Prima*—The Firſt.
Prolation—The Art of ſhaking the Voice on any Note.
Pronto—Quick, without Loſs of Time.
Proportion—The Relation of Sounds, Time, &c.
Proſlambanomenos—A low Sound added.
Pſalms—Divine Songs: Put into Metre by *Sternhold* and *Hopkins*, in 1552.
Pſalmody—The Art of ſinging Pſalms. Alſo the Place.
Pſalmodiſt—A Teacher of Pſalmody.
Pſalmiſt—A Singer of Pſalms, &c.

Q.

Quardo—A Character, called a Natural.
Quadruple—Fourfold.
Quarta—Four Parts.
Quaver—A Note half as long as a Crotchet.
Quinque—Five Parts.
Quinta—A Fifth.

R.

Racio—Rate, or Proportion, &c.
Re—The ancient vocal *Sol*.
Recitative—To ſing in a Tone like grave Chanting.
Regiſter—The Stop of an Organ, or Pitch-pipe.
Rehearſals—Times of Practice, to learn Muſick.

Repeat—A Character denoting a Repetition.

Replica——
Replicato—
Repetatur—
Repreſa—
Reditta—
Riditta——
Reſearch—
Repoſta——
} Let it be repeated over again.

Relation inharmonical—A foregoing Sound reflecting on a following one

Remiſſion—The Voice aſcending.

Reſonance—A Reſounding, or Sounding again.

Reſponſary Song—A Compoſition, ſo ſung by Turns.

Reſt—To keep Silence, or Marks called.

Riga-lines—The Lines whereon Notes are fixed.

Rigadoon—A gay pleaſant Dance.

Ribattuta—To give a Note many Strikings.

Riſvigliato—A lively Strain following a dull one.

Ripiano
Ripieno } Full, or all Parts to play or ſing to fill up the Harmony.

Ritornello—A repeated Part, ſhort Air, *&c.*

Roulade—A Trilling or Shaking, &c.

Round—Canons ſo performed.

Rondeaus—Tunes ending with the firſt Strain.

Roundeley—A Strain at the End of every Verſe.

S.

Sackbut—A Tubical Inſtrument, play'd by drawing a Regiſter.

Salve—An Anthem.

Sarabrand—A Kind of ſlow Minuet.

Scale—A Table of any Sort drawn uniform; Our preſent SCALE of MUSICK was invented by *Guido Aretinus*, in 1028.

Science—Any Sort of *Knowledge* in Learning, which concerns itſelf principally about the *Reaſon* of Things more than the Practice, *&c.* There are *ſeven* liberal *Sciences*, viz. *Grammar*, *Logick*, *Rhetorick*, *Arithmetick*, *Geometry*, *Aſtronomy*, and *Muſick*; all of which require both *Learning* and *Knowledge* in a ſuperlative Degree.

Score—All Parts in View, Bar againſt Bar.

Second—A diſcording Interval.

Selah—An *Hebrew* Word uſed 73 Times in the old Book of *Pſalms*, and twice in the Book of *Habakkuk*, ſignifying *for ever*, *Amen*, &c. But moſtly for a Pauſe or Stop, for the Singers to *raiſe* their *Voices*, in a *full Chorus*, to *Verſes* of great Importance, *&c.*

Semi—The Half, or a Semitone wanting.

Semitonick—A Scale conſiſting of Semitones.

Senza—Without.

Seranade—Night Muſick, play'd at the Door, or Window.

Seſquialteral—As much, and half as much more.

Seventh—A diſcording Interval.

Sextuple—A Binary Triple.

Shagion—An ancient Pſalm-Tune.

Sharp—A Mark of Extenſion, alſo Notes raiſed.

Shoſhannim—An ancient Pſalm Inſtrument, or Tune.

Shuſhan—An ancient Pſalm-Tune.

Sicilian—A ſlow *Dance*, in Tripla-Time.

Simple—Single.

Sing—To make *Tones* by the Voice, *&c.*

Sixth—An agreeable Interval.

Singing of Pſalms—Was brought into Churches in 1548.

Si piace—If you pleaſe, or if you will.

Smorzato—Bear a light Bow; play ſoft.

Softenuto—Soft, equal, and ſteady.

Sogetto—The main Subject Part.

Sol—The vocal Word for G, or D.

Solecito—Solidly, mournfully, and afflictedly.

Solfaing—To ſing by the vocal Names of the Scale.

Solo, Solus—Alone, or Parts ſo moving.

Sonata, Suonato—A Compoſition for Inſtruments.

Sonnet—A ſhort pleaſant *Song*, and *Tune*.

Sono—Sound.

Sonorous-Body—The ſounding Body.

Sopra—Above, or the Upper.

Soſprano—The firſt Treble.

Soſprio—Reſt, or keep ſilent.

Sotto—Below, or under.

Sovave, Sovamente—Sweet and agreeable.

Sovegliato—Briſk, gay, and lively.

Sound—Is the undulatory *Motion* of the *Air*, ariſing from the *tremulous Motion* of the *Parts* of any *Body*, occaſioned by a *Stroke*; and thoſe *Undulations* or Pulſes of the *Air* beating on the *Tympanum*, or *Drum* of the *Ears*, convey, by the *Nerves*, this Senſation to our Minds, *&c.* which *Sounds* are more, or leſs *pleaſing* to the *Ear*, according to the *Agreement* of their different *Motions* in the *Air* producing them, *&c.* Mr. *Derham* ſays, that the mean *Velocity* of *Sound* is at the Rate of 1142 Feet in *one Second* of Time: and that in all Manner of *Directions*; Obſtacles excepted.

Spatium—Spaces between the five Lines, *&c.*

Spiccato *Stoccato* } Notes heard diſtinct and ſeparate, to expreſs the Paſſion of the Subject.

Spirito, Spiritoſo—With Vigour, Life and Spirit,

Staff—The five Lines, and Spaces, *&c.* or the Notes thereon.

Stentato—Strive to expreſs the Subject.

Stentorophonic Tube—A Speaking-Trumpet: Said to be firſt invented by *Arthur Kircher*, and improved by Sir *Samuel Moreland*. Some *Speaking-Trumpets* are from ſix to ſixteen Feet long, made of *Tin*; through which, one may be heard a great Way. It is ſaid, that *Alexander*'s great *Tube* was heard, when he ſpoke to his *Army*, an *Hundred Stadia* or Furlongs, or 12 Miles and an Half.

Stretto—Shortened, or made more quick.

Stromento—Inſtruments.

Style—The Manner in which Muſick is compos'd.

Sub—Below.

Subito—Quick, or Quickly.

Supernumerary—Above the common Number.

Suppoſition—The Concord ſuppoſed to follow a *Diſcord*, &c.

Supra—Below.

Symphony—Airs agreeable to the Compoſition.

Syncopation—Driving Notes thro' the next Bar.

Syringa—An *Inſtrument* of 7 reed *Pipes*, joined Side by Side, invented by *Pan* the *Shepherd*; ſounding much like our *Bagpipes*.

Syſtem—The moſt ancient *Greek* SCALE of Muſick, ſaid to be invented about 2000 Years after the Creation, by *Mercury*; who then alſo invented the firſt muſical *Inſtrument*, being a *Lyre*, of only 3 Strings; and tuned as A, B, C; to which *Apollo* added a 4th, *Corebus* a 5th, *Hiagnis* a 6th, *Trepander* a 7th, and *Pythagoras* an 8th String, to make an *Octave*; and afterwards 15 Strings to compleat a double *Octave*: which *Boëtius* called, *The Syſtem of Mercury*, being tuned as our A, B, C, D, *&c.* riſing: which was afterwards called, *The* Pythagorian *Syſtem*, which was as follows:

The moſt ancient Ariſtoxenian, Diatonical-Syſtem, *or* Scale *of* Muſick, *as uſed by the* Greeks *and* Latins: *As laid down by* Vitruvius.

		(Greek.)		*(Latin.)*
	1.	*Nete-Hyperboleon*	O	*Tetrachordon-Hyperboleon; or mean Principal extended.*
	2.	*Paranete-Hyperboleon*	N	
	3.	*Trite-Hyperboleon*	M	
Octave.	4.	*Nete-Diezeugmenon*	L	
	5.	*Paranete Diezeugmenon*	K	*Tetrachordon-Diezeugmenon; or extended Principal.*
	6.	*Trite-Diezeugmenon*	I	
	7.	*Tare Meſe*	H	
	8.	*Meſſe*	G	*Tetrachordon-Meſon; or ſecond Principal.*
	9.	*Lychanos Meſon*	F	
	10.	*Par Hypate Meſon*	E	
	11.	*Hypate Meſon*	D	
Octave.	12.	*Lychanos Hypaton*	C	*Tetrachordon-Hypaton; or Principal.*
	13.	*Par Hypate Hypaton*	B	
	14	*Hypate Hypaton*	A	
	15.	*Proſlambanomenos*	G	*Loweſt Sound.*

This Scale the Ancients called *Diatonical*, from the *Semitones* lying between B and C, E and F, as ours now does: But in Proceſs of Time, *Timotheus* added another String between C and D, and F and G, and ſo brought in a *Chromatick*, or Half-Tone *Scale*: and after that, *Olympus* added another between B and C, E and F, *&c.* to make an *Enharmonick*, or Quarter-Tone *Scale*: But this latter was looked on as but of little Uſe to Practical-Muſick —In this Form the *Scale* remained till the Time of the *Latins*, who finding the *Names* too long and perplexing, they uſed the above *Letters* in their Stead. And, Pope *Gregory*, (according to *F. Kircher*) finding that H, I, K, *&c.* were only a Repetition of the 7 firſt Sounds, he repeated the 7 upper by the ſame Names; as we do now. After this, *Baronius* informs us, that *Guido Aretinus*, about the eleventh Century, invented the *Scale* we now have; conſiſting both of the *Diatonick*, and *Chromatick*, on 5 parallel Lines; (or more if Occaſion) which were formerly on but *one*, *two*, *three*, and *four Lines:* whoſe *Scale* is now ſo ready, and undeniable, that it ſets aſide all the Diſputes of the *Ancients*; which are too tedious here to mention. We alſo now ſit down by the Contrivance of Dr. *Muris* for our *Notes*, and *Reſts*; whereby our *Scale* ſtands in ſo good a Form, as will ſcarcely ever undergo any other Alterations; excepting ſome little, that would be neceſſary, with reſpect to *Cliffs*, &c. as it is ſaid that the ancient *Greeks* had above 1240 different *Terms* and *Characters* in their old *Scales* of *Muſick*; which the *Latins* reduced into 15, as the above *Letters*. See *Lyre*.

T.

Tabor—A ſmall Drum, being a Baſs to a ſhrill Pipe.

Tablature—Letters ſtanding for Notes.

Tacet—Be ſilent, or reſt.

Tactus—The Meaſure, *&c.*

Tardo—Slow.

Te-Deum—A famous Church-*Hymn* or *Service*, compoſed by St. *Ambroſe*; and frequently ſung as a national *Thankſgiving* for a *Victory:* and oftentimes by the Defeated out of Ridicule, *&c.*

Tempo—Time.

Tempo giuſtio—Time equal, and harmonious.

Temporegiato—Give the Singer Time to expreſs Paſſions.

Tenor—The Church Tune, or Leading-Part, being the 2d Octave above the Baſs.

Tenoriſt—A Performer of *Tenor*.

Tenderment—Tenderly, gently, ſoft and ſweet.

Ternario Tempo—Triple Time.

Tertia, *Treza*, *Trezetto*—Three Parts.

Teſto—The chief or main Subject.

Tetrachord—An *Interval* commonly called a *Fourth*, which is either greater or leſſer. The ancient *Greek Diagram* was divided into three or more *Tetrachords*. Alſo an *Inſtrument* of four Strings. See *Diagramma*.

Tetradiapaſon—A Quadruple, Octave, or 29th.

Tetratonon—A ſuperfluous Fifth.

Theorbo—A large Baſs *Lute*.

Theoriſt—One who ſtudies the *Theory* or *demonſtrative* Part of any *Science*.

Theory—The *contemplative* Part of any *Science*; wherein the *Demonſtration* of the Truth is more examined after than the practical Performance.

Thernody—A mournful Song.

Theſis—Falling.

Third—A Concording Interval.

Thorough Baſs—Continual Baſs, often figured. Invented in the Year 1600, by *Ludovicus Viadana*, an *Italian*.

Time—In a general Senſe, is that Idea as we have of the *Duration* and *Continuance* of the *Exiſtence*, or Being, of all Things whatſoever: which we *meaſure* by the *Motions* of *moving Bodies*; as the *Sun*, *Stars*, *Clocks*, &c. which *Parts* of *Duration* being meaſur'd and compar'd, meaſures to us what we call *Times*, *Seaſons*, (our *Lengths* of *Notes*,) and *Ages*, &c. &c.

Timoroſo—With Dread, and Fearfulneſs.

Toccata—An Organ Voluntary.

Tono, or *Tone*—The Property of Sound, whether grave, or acute.

Tranſition—Slurring of Notes from one to another.

Tranſpoſition—Removing from one Key to another.
Tre, Tria, Trio, Trezo, or *Trezetto*—Three Parts.
Treble—Threefold, or 3d Octave above the Baſs.
Trebliſt—A Performer of *Treble.*
Trecet, or *Trite*—A Third.
Trecet—A Third, major, or minor.
Tremba—A Trumpet.
Tremolo, or *Trill,* or *tr*—The Shaking of any Note.
Trilling—Shaking, or Quavering.
Tritone—The Greater 3d.
Tripla—Time moving by 3 in a Bar.
Triſagion—A Church Hymn, with three Holies.
Tromp de Bearn, Jews-Harp, or, *Jews-Tromp*—A little Iron and Steel *Inſtrument* held between the Teeth, and play'd by ſtriking the *Spring,* whoſe *Sound* is made higher or lower by the *Breath;* from which trifling Inſtrument we may learn, that all *Sound* is returned by the *Air* incloſed in the Bodies of ſtringed Inſtruments; and even in thoſe of Wind: for, if you ſtrike a *Jews-Trump,* in your Hand, you can ſcarce hear it, but if you hold it in your Teeth, and ſtrike it, it will give ſuch a muſical *Buz,* as to be heard a great Diſtance. Hence Monſieur *Dodart* obſerves, that the *Mouth, Palate, Tongue, Teeth, Noſe,* and *Lips,* add nothing to the *Tone* of the *Voice;* but only, that their Effect is very great, as to the Reſonance, or Reſounding, &c.
Tronco per Grazio—Cut your *Notes* ſo *ſhort* as to have a ſmall Space of *Silence* between each *Note,* &c.
Trumpet—A Braſs loud Inſtrument: See *Numbers,* Chap. 10.
Trumpet Marine—A Triangular Inſtrument with a long Neck, and one large Gut-ſtring, ſtruck with a *Bow,* and fretted with the Thumb, which gives a Sound like a *Trumpet.*
Trumbone—A Sackbut.
Tuba—A Trumpet: On any hollow Pipe.
Tune—An Air judicially compoſed according to the Rules of Muſick, &c. Alſo to put Pipes or Strings in Tune, according to the Scale.
Tutti, Tutt—Full, or all Parts move together.
Tympano—A Kettle-Drum.

V.

Variamento—Add all the *Graces* poſſible.
Veloce—Very quick.
Verſe—When *Parts* do not all perform in full Chorus, that the *Words* may more eaſily be heard.—Alſo *Verſes* put into Metre: Said to be firſt done by King *Bardus,* in *Abraham*'s Time.
Verte—Turn over the Leaf.
Vibration—The Tremblings of Sounds, Strings, &c.
Vigoroſo, Vigoroſamente—With Strength and Vigour.
Vide—See thou.
Vide Infra—Look below.
Villanella—A pleaſant Country-Dance.
Viol, or *Violin*—A ſtring'd Inſtrument, of 6, or 4 Strings; ſaid to be firſt invented by *Jubal.*
Viola—A Viol.
Violincello—A Baſs Violin.
Violin—A Fiddle.
Violono—A large Baſs Viol.
Viol-Baſſo—A Baſs Viol.
Violiſt—A Player on the Viol, &c.
Virtuoſo—An expert excellent Performer.

Virginals—A Wire Inſtrument, with Keys like an Organ: Said to be invented by *Jubal*.

Viſto, Viſtament—Quick, loſe no Time.

Vivace, Vivaceſſimo—Quick, and Lively.

Viz. or *Videlicet*—To wit, or that is to ſay.

Uniſon—Many Voices in one Sound.

Vocal—Performed by Voices.

Voce ſola—A ſingle Voice.

Voltare——
Volti——
Volti ſubito——
Verte ſubito——
Voltiſi piace——
} Turn over the Leaf quick.

Voluntary—A grand Extempore Piece of Muſick, performed on the Organ, *&c.*

W.

Wires—The Strings of muſical Inſtruments, of which there are various Sizes, from $\frac{1}{10}$th to the $\frac{1}{100}$th Part of an Inch Diameter. A Gold Wire ſoundeth ſtronger than a Silver one, or of Braſs; and a Steel one feebler than either, though of the ſame Length, Tenſion, and Diameter.

Z.

Zampogna—A Kind of Flute.

Zimri—A vain glorious, conceited old Muſician; who murdered his Maſter *Ela*, becauſe he could not out do him in the Art of Muſick; in order that he might become more popular, and famous.

Ela, *of old, in* Muſick *fam'd for Skill*,
Zimri, his Servant *to obtain his Will*,
And ſteal Applauſe, *did his* good Master *kill*.
As Times of old, ſo Times now wheel about,
The young ones ſtrive to kick the old ones out.

Zuffalo—A ſmall Flute, or Flageolet.

I could add many more Terms in this Work, which might probably more puzzle a Practitioner, than be inſtructive: For which Reaſon they are omitted.

Having thus finiſhed the Muſical Grammar and Dictionary, as I firſt propoſed; I add my beſt Wiſhes to your Endeavours, ſo I heartily bid you all Farewell.

Your's, Wm. Tans'ur, *Senior*.

End of the DICTIONARY.

THE

THE
CONCLUSION:
EXPLICATING
The Source, Efficacy, *and chief* End *of* MUSICK.

MOST gracious GOD, thy heav'nly *Aid* impart,
Direct my *Muſe* to SING of MUSICK's *Art*:
Pſalm li. Once more vouchſafe to *Tune* my *Vocal Lyre*,
ver. 15. And in my Soul thy heav'nly Grace inſpire.

Bleſs'd MUSICK's *Art* can never be defin'd,
Pſ. viii. The nobleſt *Taſk* of an exalted Mind:
To charm you with *her* great CREATOR's Praiſe,
Soars above *Nature* to *Celeſtial* Lays.

Gen. i. ver. When *firſt* the *Earth* was in Confuſion laid,
2. And ſenſeleſs *Atoms* rudely lay as dead:
Ver. 3. The tuneful *Voice* of GOD, from Heav'n moſt high,
Rais'd all Things into perfect *Harmony*.

Ver. 14. The mighty *Spheres* at his Command did move,
Job xxxviii. And all the *Bleſs'd* did SING that were above:
ver. 7. All *Things* aroſe, from a confuſed Heap,
And did in *Order* to their *Stations* leap.

From *Harmony* the Univerſe began,
Ver. 27. The *Diapaſon* fully clos'd in MAN.
Pſ. cxlviii. Thus, from the Power of *All-ſacred* Lays,
All loudly *ſung* their great CREATOR's Praiſe.

Gen. iv. When *Jubal* ſtruck his well-tun'd corded Shell,
ver. 21. Whoſe charming *Sound* could ev'ry *Paſſion* quell:
Ver. 26. His liſt'ning Brethren ſtood amaz'd around,
And worſhipped its ſoft celeſtial *Sound*.

What

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What Tongue can ſpeak the mighty ORGAN's Gen. iv. ver. 21.
Praiſe?
Whoſe *ſacred Notes* our Thoughts to *Heav'n* can
raiſe:
Inſpiring *Zeal*, all *Peace*, and holy LOVE,
That we enjoy what *Angels* do above.

When *Orpheus* ſtruck his pow'rful trembling *Lyre*,
The *Streams* ſtood ſtill, and *Stones* then did admire: Vide Preface.
The *Trees* did dance, and nodding *Beaſts* around
Attending ſtood, for to devour the Sound.

The loud-ton'd *Trumpet* calls us all to Arms, Gen. iv. ver. 22.
With mighty *Notes* of Anger and Alarms:
The double, double *Beat* of thund'ring *Drum*
Proclaims to us, *prepare*, the *Foe* is come.

Sharp *Violins*, and *Hautboys* can proclaim
The frantick Pangs of the diſdainful *Dame*:
The hollow, ſoft, complaining *Flute* diſcovers,
With dying *Notes*, the *Woes* of helpleſs *Lovers*.

Such moving *Charms* ſweet MUSICK doth contain,
As thrilling *Joys* run thro' each trembling Vein: Pſal. lxiii. ver. 6.
That ev'ry well-tun'd Soul muſt ſympathize,
And taſte its pleaſing *heav'nly* Extaſies.

MUSICK-DIVINE, *religious* Flame inſpires,
And fills the Soul with *heavenly* Deſires:
The great ALMIGHTY's pleaſed with the *Song* Pſal. l. ver. 23.
Of a *pure Heart*, and of a *well-tun'd* Tongue.

King DAVID's *royal Harp* a *Charm* could find, 1 Sam. xvi. ver. 23.
To *heal* the Body, and *compoſe* the Mind:
Each trembling *String* his princely Hand obey'd,
When he the pow'rful warbling *Notes* diſplay'd.

Vide Preface. MUSICK can ſtifle *Wrath*, cauſe *Grief* to ceaſe,
And can excite the furious Mind to *Peace*:
Can kindle *heav'nly Raptures*, and Deſires,
To *Heav'n*'s high *Center*, it in LOVE aſpires.

Pſal. xcviii. ver. 16. This *heav'nly* ART ſhould never be neglected,
GOD's gracious *Gifts* ſhould always be reſpected;
Vide Te-Deum. This is the *Art*, which *Hoſts*, enthron'd, do praiſe
The LORD of *Life*, in everlaſting *Lays*.

Pſal. cxlviii. Let ev'ry well-tun'd *Voice*, and *Inſtrument*,
Pſal. cl. Now *praiſe the* LORD, with *Zeal*, and free *Conſent*:
Pſal. xcvi. ver. 6, 9. And jointly imitate the *Bleſs'd* above,
Whoſe *Songs* are JOY, all *Harmony* and *Love*.

Matt. xxiv. ver. 29. That when the *laſt*, and mighty dreadful *Hour*,
The *Orbs* and crumbling *Earth*, ſhall then devour:
1 Theſſ. iv. ver. 17. The *Trumpet* ſhall be heard, from *Heav'n* moſt high,
Whoſe *Sound* ſhall then *untune* both *Earth* and *Sky*.
Pſal. cvi. ver. 5. Then, *glorious* LORD! let *Us* to thee aſcend,
Where HALLELUJAHS never, never end.

AMEN.

Your's, &c. WILLIAM TANS'UR, *Senior*.

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FINIS.